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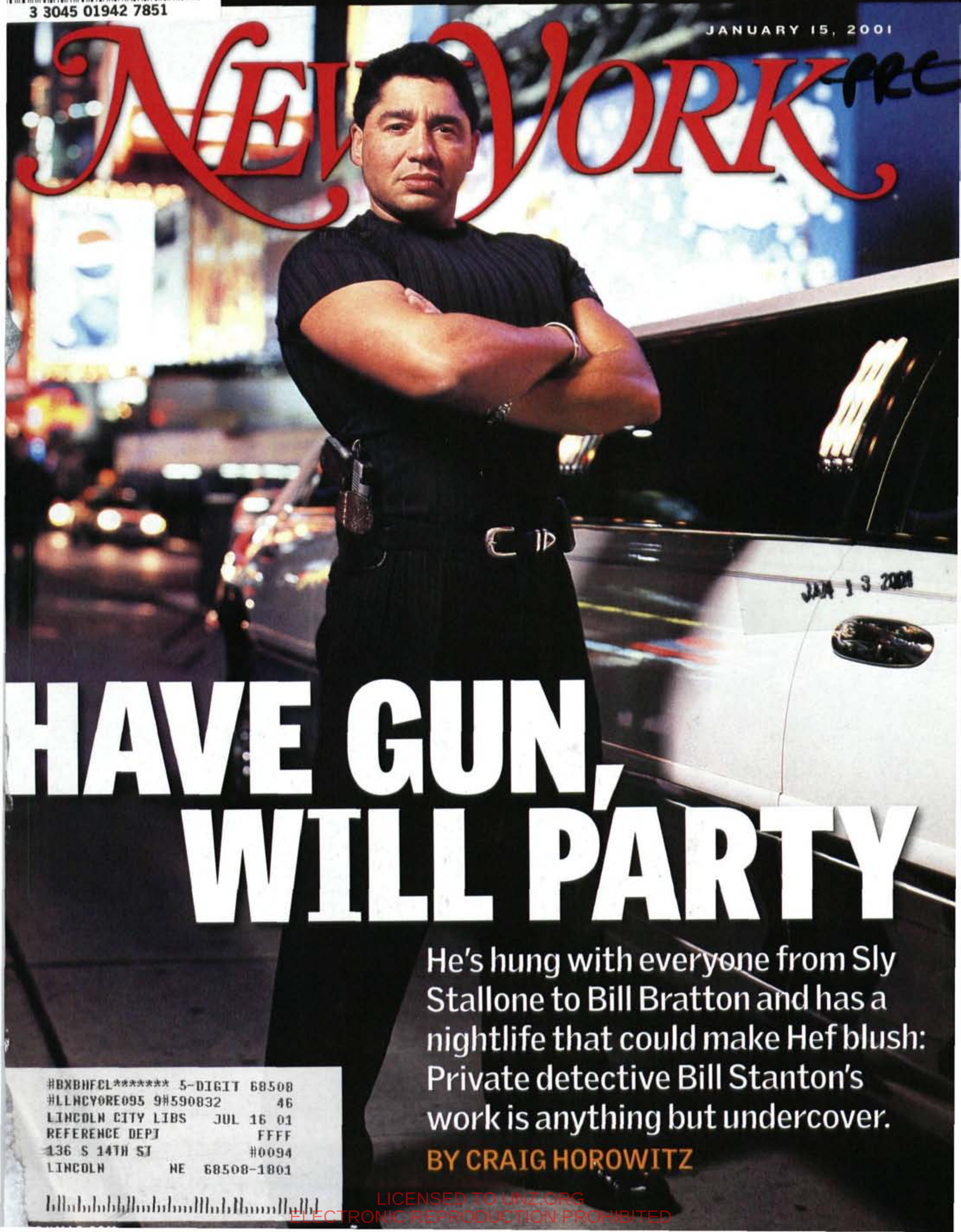

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HAVE GUN, WILL PARTY

He's hung with everyone from Sly Stallone to Bill Bratton and has a nightlife that could make Hef blush: Private detective Bill Stanton's work is anything but undercover.

BY CRAIG HOROWITZ

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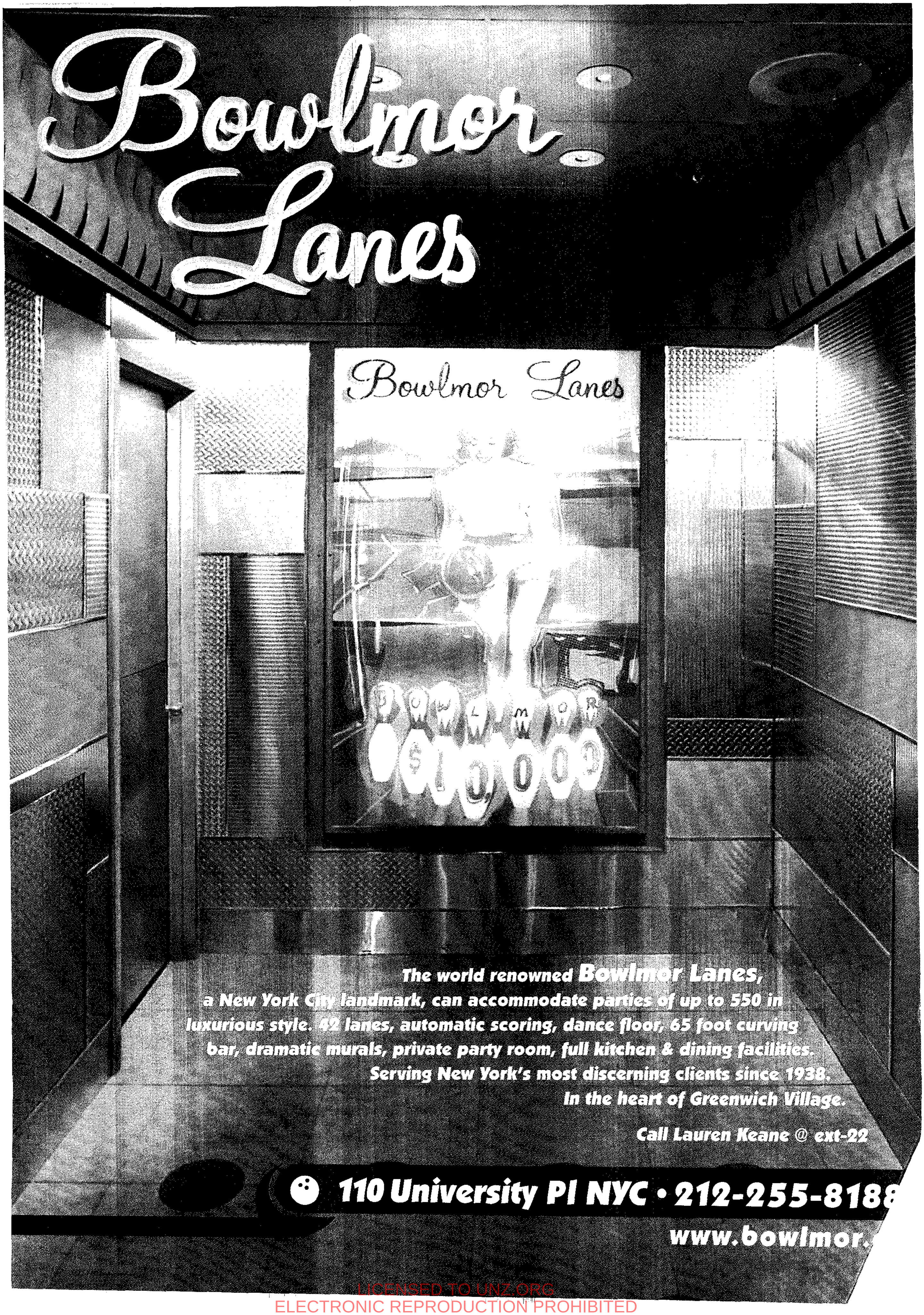

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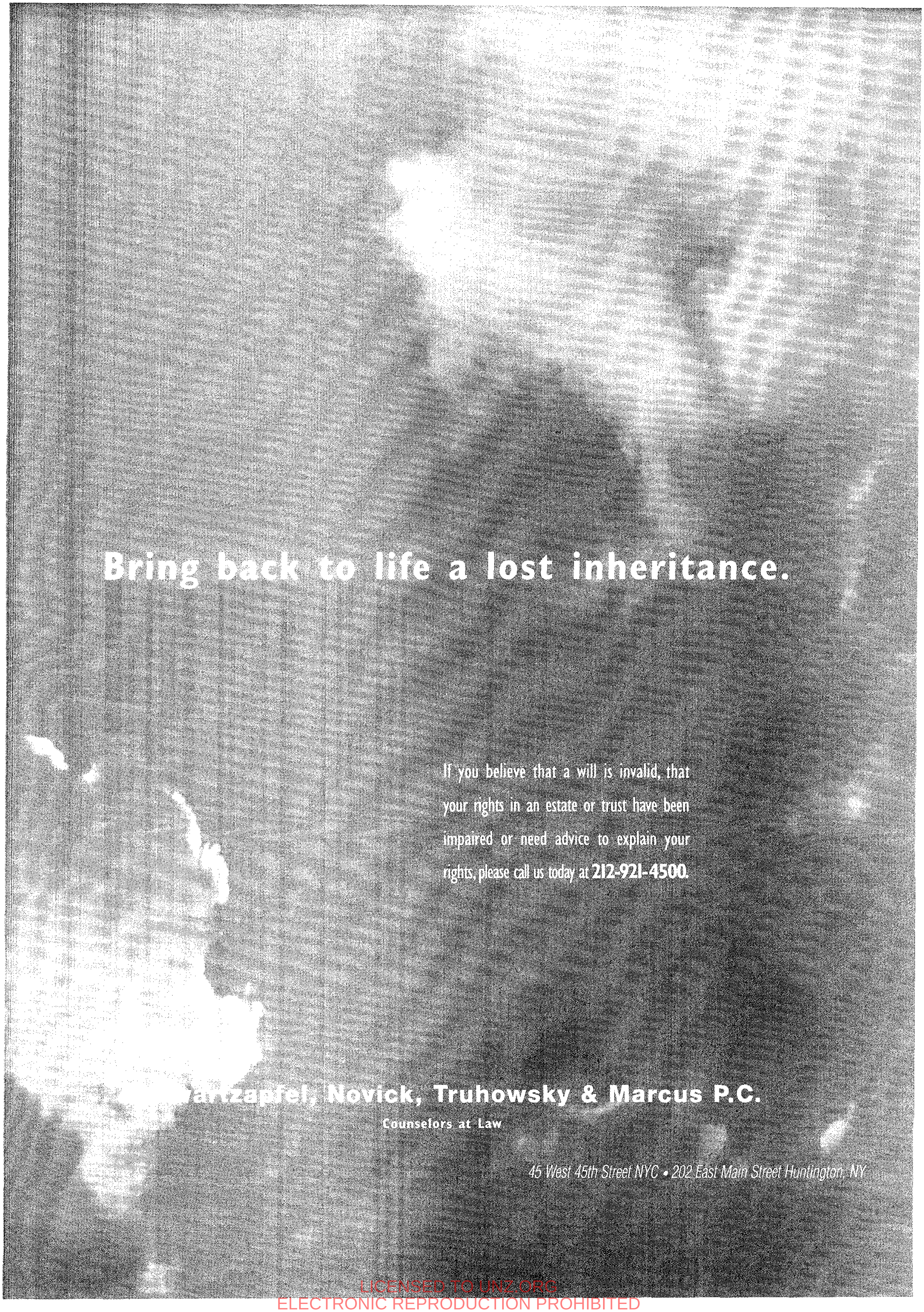

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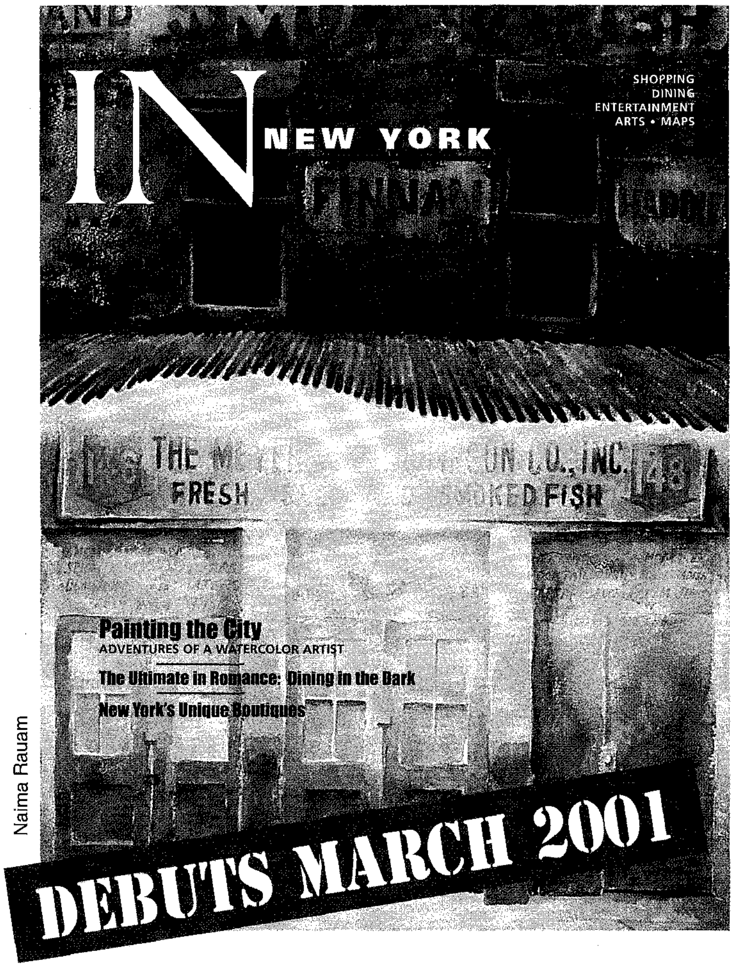
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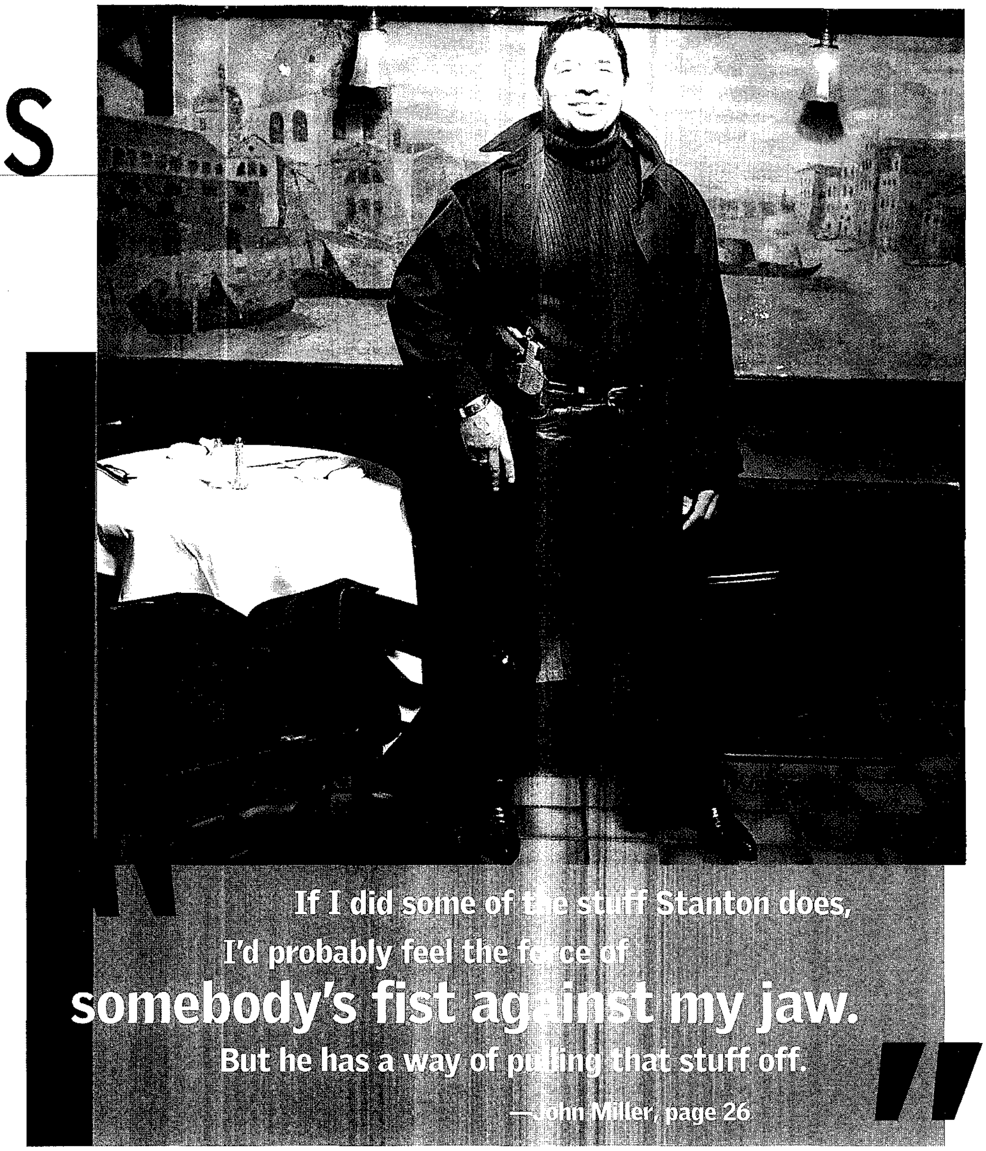

"If I did some of the stuff Stanton does, I'd probably feel the force of **somebody's fist against my jaw.** But he has a way of pulling that stuff off."

—John Miller, page 26

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Time was when the ideal private detective—think Sam Spade—was a man of consummate cool. But Bill Stanton, the detective of the moment, is first and foremost a showman, with muscles like Sly Stallone, a *Knight Rider*-esque vehicle, a collection of high-powered friends like Bill Bratton—and a nightlife that might make Hef blush.

34 **Flying the Coop** By Vanessa Grigoriadis
ABC News correspondent Anderson Cooper's idiosyncratic take on hard news, not to speak of his smoldering good looks—he's the son of Gloria Vanderbilt—inspired passionate fans who are none too pleased that he's given up the serious stuff for a reality show called *The Mole*. He says he plans to return to journalism—"but if you see me on *Hollywood Squares*," he teases, "you'll know I've failed."

36 **A Line of One's Own** By Marisa Fox
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42 **Top-Secret Spy Novelist** By Mark Horowitz
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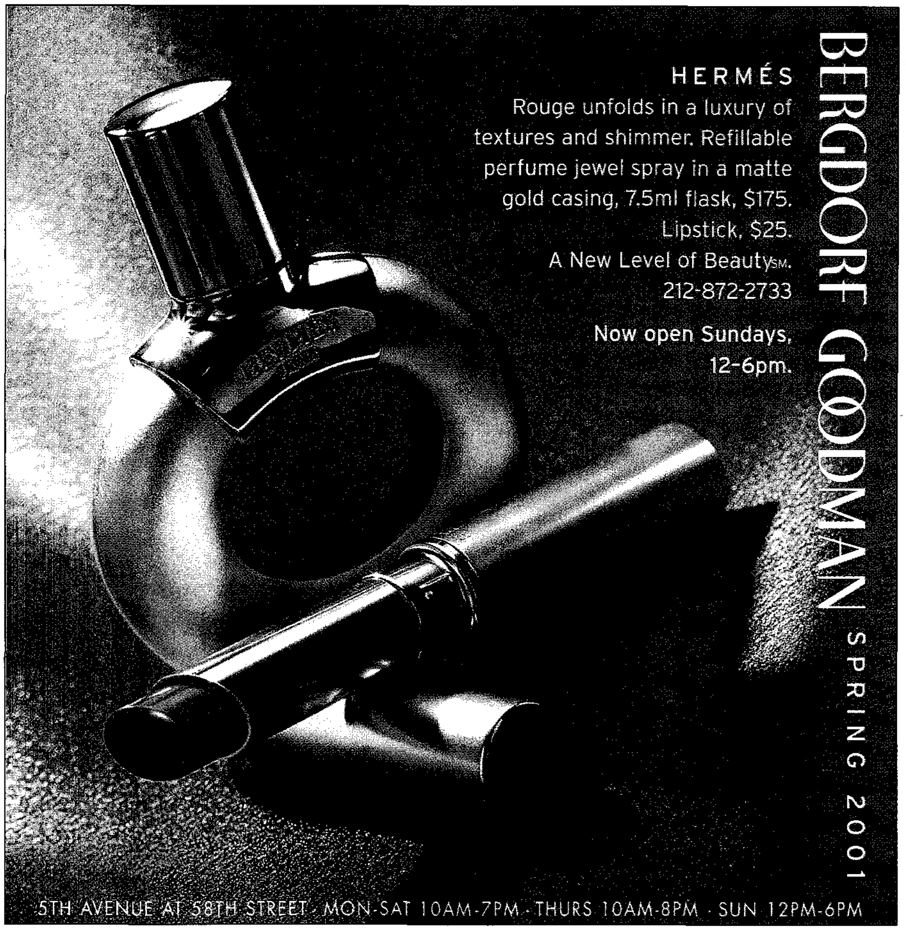
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Letters

> **Even in some celebrity-fueled bastion of exclusivity like the Muse hotel's new restaurant, oatmeal has no business costing $4.**
>
> **—Jessica Finkelberg**

Stroke of Genius

I wonder if Anthony Haden-Guest realizes how much he now has in common with me, a former porn star. I also once toiled before the cameras for Lloyd Kaufman and Michael Herz, the Troma team most infamous for their cult fave *The Toxic Avenger* ["The Culture Business: Horror Showman," December 4]. Lloyd and Michael weren't totally forthcoming about everything they've produced—like a number of low-budget adult films made prior to their foray into more "mainstream" movies. *Les Nymphoteens,* for example, featured Ms. Sharon Mitchell, me, and other adult performers back in the mid-seventies and was released theatrically nationwide. This was in the pre-VCR days, when this genre of film was available only at your funky local adult theater. Their sets were zany and we often wondered to one another if they knew what they were doing. Others are still asking that question.

Gloria Leonard, WEST HOLLYWOOD, CALIF.

Gang Warfare

Michael Wolff's "This Media Life: Gang of Four" column in the December 18-25 issue was a cheap shot. Tongue in cheek? Methinks not. More like libel.

Helen Tillis, NEW WINDSOR, N.Y.

It's so sad to see that no matter what their political affiliation, people like Michael Wolff cannot have closure, move forward, and let this nation heal. The election was not stolen, it was settled in our nation's highest court and accepted by most Democrats and Republicans. Wolff, too, should accept the decision while he still has some dignity.

Earlyne Seaver, FAIRFIELD, CONN.

Tale of Two Cities

After several years of enjoying *your* New York, I have finally reached the end of my patience waiting to see *my* Nueva York. As a Puerto Rican living in this city for most of my 50 years, I am amazed at your lack of coverage of Latino life in this great city of ours. How typical that after searching the December 18–25 issue for some article in this vein, I found only one, which began with the death of an alleged Dominican drug dealer.

Hector J. Rios, BROOKLYN

Reality.Com

I have one thing to say in response to Vanessa Grigoriadis's article about failing e-businesses ["Unemployment Online," January 1]: It's about time! Being just a few years older than these obnoxious 25-year-olds, I feel the current downward bend will give them a taste of reality—the type experienced by earlier members of our generation and almost every other generation this century. It was just ten years ago that college graduates faced a job market where they would be lucky to pull down twenty grand temping! Welcome to the real world, Class of '98!

Robert Kassabian, BROOKLYN

Lightweight

Finally, a writer has aptly managed to describe the discouragement I felt upon perusing Brooke de Ocampo and Jonathan Becker's new book, *Bright Young Things* ["Books: Vogue's Gallery," by Daniel Mendelsohn, January 1]. With all the hype surrounding this book, I began to think that I was the only person horrified by its very existence. Surely Mrs. De Ocampo and Mr. Becker mus have at least one acquaintance with a iota of intellectual merit who could hav advised them to halt the project for ris of embarrassing themselves. The authors have transformed their own bitte envy of the wealt success, and materi possessions of other into a marketable entity that they themselve might profit from This is the only trul innovative aspect o the entire project.

Liz Alderman, MANHATTAN

Swine and dine: Pig trotter at Atlas.

Quaker State

Wake up, Gael Greene You've seen everything eaten everything, bee everywhere, and i shows—when $4 oatmeal is a bargain t you ["Where to Eat i 2001," January 1]. Even in some celebrity-fueled bastion of exclusivity like th Muse hotel's new restaurant, Distric oatmeal has no business costing $4 Most of us pass on $4 oatmeal and hea for the Quaker Instant aisle. Call me i you need a ride.

Jessica Finkelberg, JERSEY CITY, N.J.

Walking on Eyre

We strongly disagree with John Simon's mean-spirited review of *Jan Eyre* ["Theater: Into Thin Eyre," January 1]. We had the pleasure of seein this musical in December. What a thril to experience such a superb adaptatio of such a beloved novel. The music wa uplifting and spiritual, and it followe the novel's theme accurately. Joh Caird and Paul Gordon should be applauded for having the creativity t adapt this tale of love, faith, and forgiveness for the stage. Hopefully, thi nasty review will not have the power t dissuade people from enjoying this truly adult musical.

Carol and Dale Davis, CORAL GABLES, FLA.

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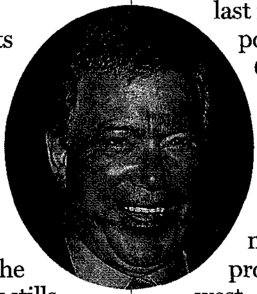
Intelligencer

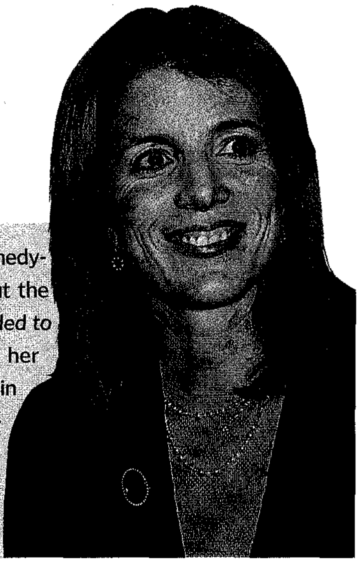
By Beth Landman Keil and Ian Spiegelman

Shatner Beams Up From Planet Priceline



As agitated investors eagerly dump their declining Priceline.com stock, celebrity spokesman **William Shatner** is jumping ship as well. According to an insider at the firm, Captain Kirk is refusing to appear in more of the ubiquitous offbeat commercials for the Website that sells discounted airline tickets, hotel rooms, and long-distance services. Shatner, says our source, is paid for the spots primarily with Priceline stock options but called in his attorneys once the stock plummeted from a 52-week high of more than $104 per share to its recent low of around $1. The latest Shatner commercials for the dot-com seem to confirm this story—they feature no new footage of the *Star Trek* icon, only stills from his previous TV spots. A rep for the company informed us that Shatner cashed out a small portion of his stock but is under contract through October, and added that the weirdly warbling actor is "very happy with his association with Priceline." Shatner's rep did not return calls.

Exorcising the Ghosts of Kennedys Past



Another piece of Camelot is about to become history. According to a Kennedy-family insider, **Caroline Kennedy Schlossberg** is determined to cast out the ghosts from her legendary past. The extremely private attorney has decided to completely renovate the Martha's Vineyard mansion that belonged to her mother, tearing down two wings on the main house as well as the rooms in which her brother, John F. Kennedy Jr., stayed before marrying Carolyn Bessette. A rep for the Schlossbergs confirms that the home is undergoing renovations but says they are merely undertaking them to make it "more comfortable to their needs." But the source says Kennedy Schlossberg openly admitted to removing parts of the house "because of bad memories."

On the Road With the Last Beat Poet

New York has just lost its last remaining Beat poet. **Gregory Corso**—a Greenwich Village native discovered by Allen Ginsberg in the fifties—has been forced by massive health problems to move west. About a year after being diagnosed with colon cancer, the 70-year-old confidant of William S. Burroughs and Jack Kerouac has relocated to Minneapolis, where he is being cared for by his daughter, a nurse. Despite the seemingly dire circumstances, Corso's friends remain impressed by his resilience. "He almost died last summer," says **Lawrence Ferlinghetti**, whose City Lights press was the first to publish Corso, famous for his ode to the atomic bomb. "They thought he was only going to live two or three weeks." **Griselda Ohannessian**, the president of New Directions—which has been publishing Corso since the sixties—describes the writer's mood as "extremely cheerful" and "full of bounce." So will there be a new book from the poet? "My thing with Gregory is to say, 'I'll believe it when I see it,' " she says. "We've been waiting for *The Dot*"—a proposed collection—"for a dozen years." The publisher is also hoping to release an edition of Corso's letters.

Detour at *Details*

After just eight months on the job, *Details* magazine fashion director **Marcus Ebner** is leaving the basically hetero men's monthly to launch his own P.R. firm, insiders say. The German-born editor handed in his resignation last month to Fairchild honcho **Patrick McCarthy**, who declined to comment on his abrupt departure. The well-connected Ebner, who had never worked on a magazine before, was wooed to the top *Details* post from P.R. powerhouse Keeble Cavaco & Duka, where he had repped such fashionable clients as Versace and Helmut Lang. Insiders claim Ebner and *Details* editor-in-chief **Dan Peres** had been bickering over the mag's fashion coverage, but Peres put a happy spin on the dramatic exit: "He was a great part of the launch, but he's been cooking up something else, which he wouldn't tell me about." Well, Dan, you read it here first. Ebner was on vacation and could not be reached for comment.

Councilwoman Earns Celebrity Support—And One Cop's Cuffs

After being arrested during the Amadou Diallo protests last year, Councilwoman **Kathryn Freed** has made a separate peace with the forces of the law. When Freed arrived recently for a fund-raiser at director **Gus Van Sant**'s swank TriBeCa duplex—where such stars as **Casey Affleck** and **Summer Phoenix** showed up to support her run for public advocate—she recognized the man in charge of security for the event. "I said, 'You look familiar,' " Freed recalls. "He said, 'I should. I arrested you.' It was the same cop who put the cuffs on me at the protest." Freed also says the handcuffs in question were useless against her powers: "I slipped right out of them in two seconds. I'm very small-boned," she explains. While such Freed-boosters as **Lou Reed** and **Harvey Keitel** had to send their best wishes, pitcher **Rick Reed** and some of his fellow Mets didn't miss the party—although they hadn't been officially invited. "They were like, 'Hey, we heard you were having a party,' " says Freed. We're familiar with the technique.

Additional reporting by Paige Herman.

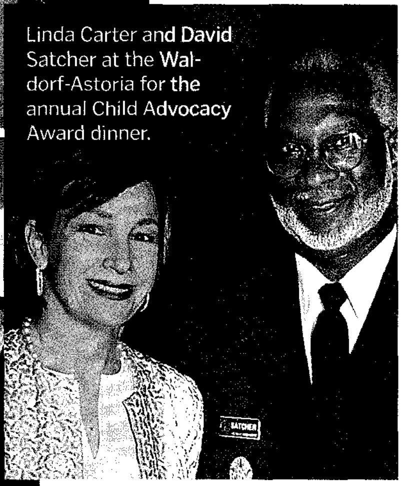
Photographs: from top, Robin Platzer/Twin Images; Paul Skipper/Globe Photos.

Scene

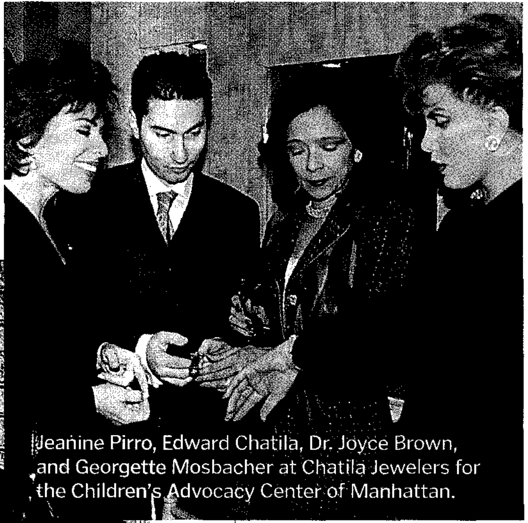
Ivanka Trump, Devon Aoki, Casey Johnson, and Elisabeth Kieselstein-Cord at Luahn for Kieselstein-Cord's birthday party.

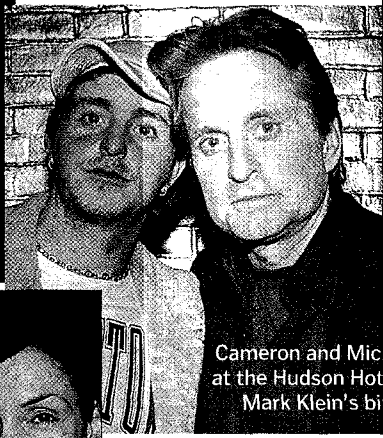
Ketan Patel and Jennifer Holliday at a party for Maybelline Cosmetics at Eugene.

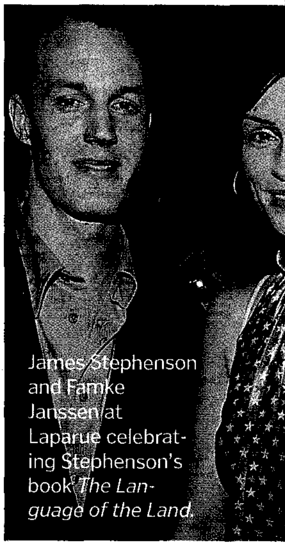
Mya at Sharagano.

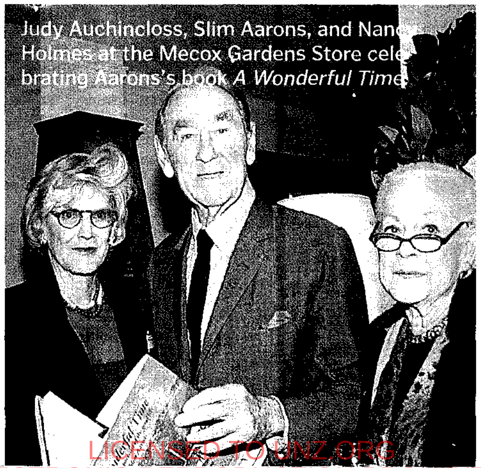

Linda Carter and David Satcher at the Waldorf-Astoria for the annual Child Advocacy Award dinner.

Guy Hindley and Charles Manger at Get Real Gallery for an exhibition of Hindley's work.


Jeanine Pirro, Edward Chatila, Dr. Joyce Brown, and Georgette Mosbacher at Chatila Jewelers for the Children's Advocacy Center of Manhattan.


Cameron and Michael Douglas at the Hudson Hotel for Steven Mark Klein's birthday party.

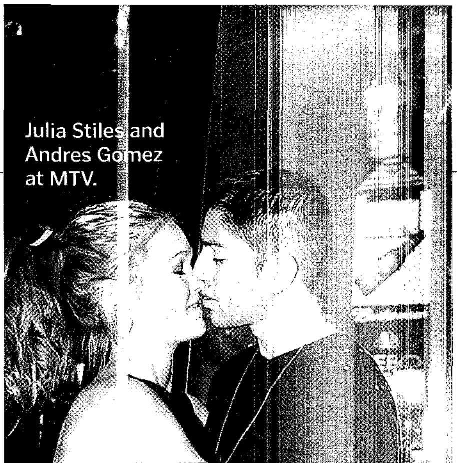

James Stephenson and Famke Janssen at Laparue celebrating Stephenson's book *The Language of the Land.*


Judy Auchincloss, Slim Aarons, and Nan Holmes at the Mecox Gardens Store celebrating Aarons's book *A Wonderful Time*

Better Late Than Never

The Palm pilot calendars of hip-hop and R&B stars like **Mya** get filled up awfully fast. So it was no surprise when the singer who likes to duet with Jay-Z, was terribly late t the party she was due to host in honor of the opening of the new Sharagano boutique on Broadway in SoHo. As the guests waited for the star to show, the Chambord French martinis flowed, **D.J. Jauretsi** played old-school hip-hop, and the crowd—including **Sandra Bernhard**, **Natasha Lyonne**, and **Emma Forrest**—dance within the pale wood walls of the sparsely decorated shop, the first to exclusively carry the Paris-based urban line (the look is somewhere between BCBG and Daryl K) so popular with Mya and her friends. By the time tiny Mya did push through the doors—all Versace, plush white fur, and killer boots—the party was already winding down. Undeterred, she joined the rest of the guests, who were busy grabbing the goodie bags that were supposedly cabala-influenced (store owner **David Shamouelian** is a follower), which somehow translated to lots of incense and hundred-dollar gift certificates to the shop, and then piling into cars to take their dancing farther downtown to Sway. AMY LAROCCA

Photographs by Patrick McMullan



Julia Stiles and Andres Gomez at MTV.

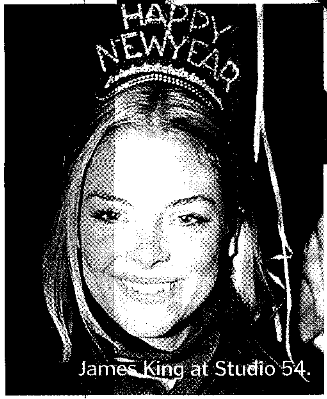
Cynthia Fitzgerald and Larissa at Fitzgerald's penthouse party.

All About Eve

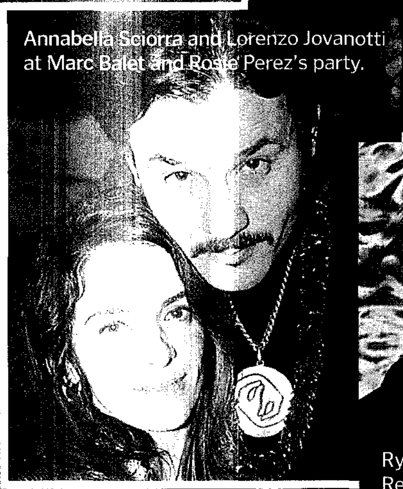
With just an hour to go until midnight on New Year's Eve, the famously frenetic MTV studios were surprisingly calm. When the cameras rolled, the eenage crowd wiggled obligingy, but when it was time to cut to a commercial, the kids stood till, ogling the cool ones: **Carson Daly** and **Tara Reid**. "Tara, I ove you!" cried one party boy. Can I touch your ring?" "With elevision involved, everything's a lot tamer than you'd think," explained **Kurt Loder**, waiting beween takes with a cranky **Ryan Phillippe**. "I just got off a freakin' plane," the actor grumbled. "I'm beat." At midnight, hough, he summoned his strength to pucker up for his wife, **Reese Witherspoon**. Things were a good bit rowdier at Studio 54, where, at A.M., the scene in the VIP room looked like a rap video, stocked with women in gold lamé shimmying on platforms. **Charlotte** and **Samantha Ronson** sat with friends on a platform of their own: They make us sit up here like little kings and queens for everyone to see," explained **Shoshanna Lonstein** as she eyed a bottle of Jack Daniel's. "What do you think?" she wondered. "Should I get drunk?" Downtown, at design legend **Marc Balet**'s triplex loft, **Marisa Tomei** held on tight to a plastic party cup, leather pants squeaking, as she cut loose to disco classics with **Rosie Perez**. But by 4 A.M., Perez had lost her steam. "We brought the D.J.," she sighed. "And the D.J. is tired and wants to go home." Adjusting a crooked 2001 tiara, she made her way to the door, carefully stepping over the napping bodies.

DAVID AMSDEN

Photographs by
Patrick McMullan

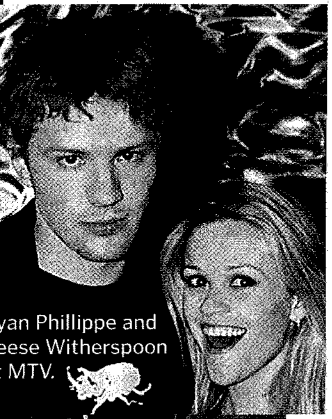


James King at Studio 54.



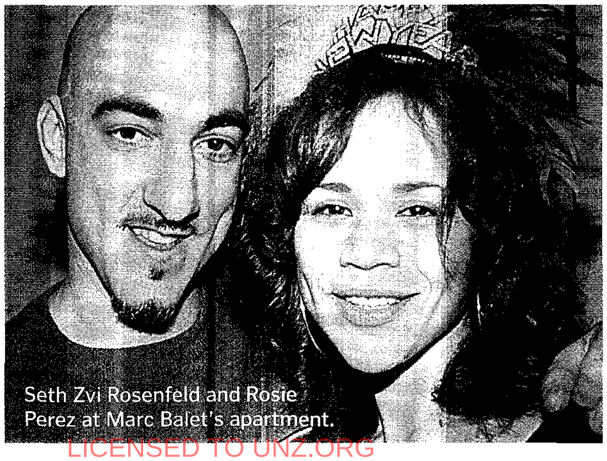
Annabella Sciorra and Lorenzo Jovanotti at Marc Balet and Rosie Perez's party.

Penny Marshall and Josh Hadar at Studio 54.

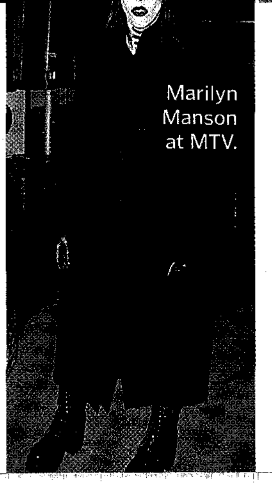


Ryan Phillippe and Reese Witherspoon at MTV.

Jus-ske, Shoshanna Lonstein, Charlotte Ronson, Happy Massey, and Samantha Ronson at Studio 54.

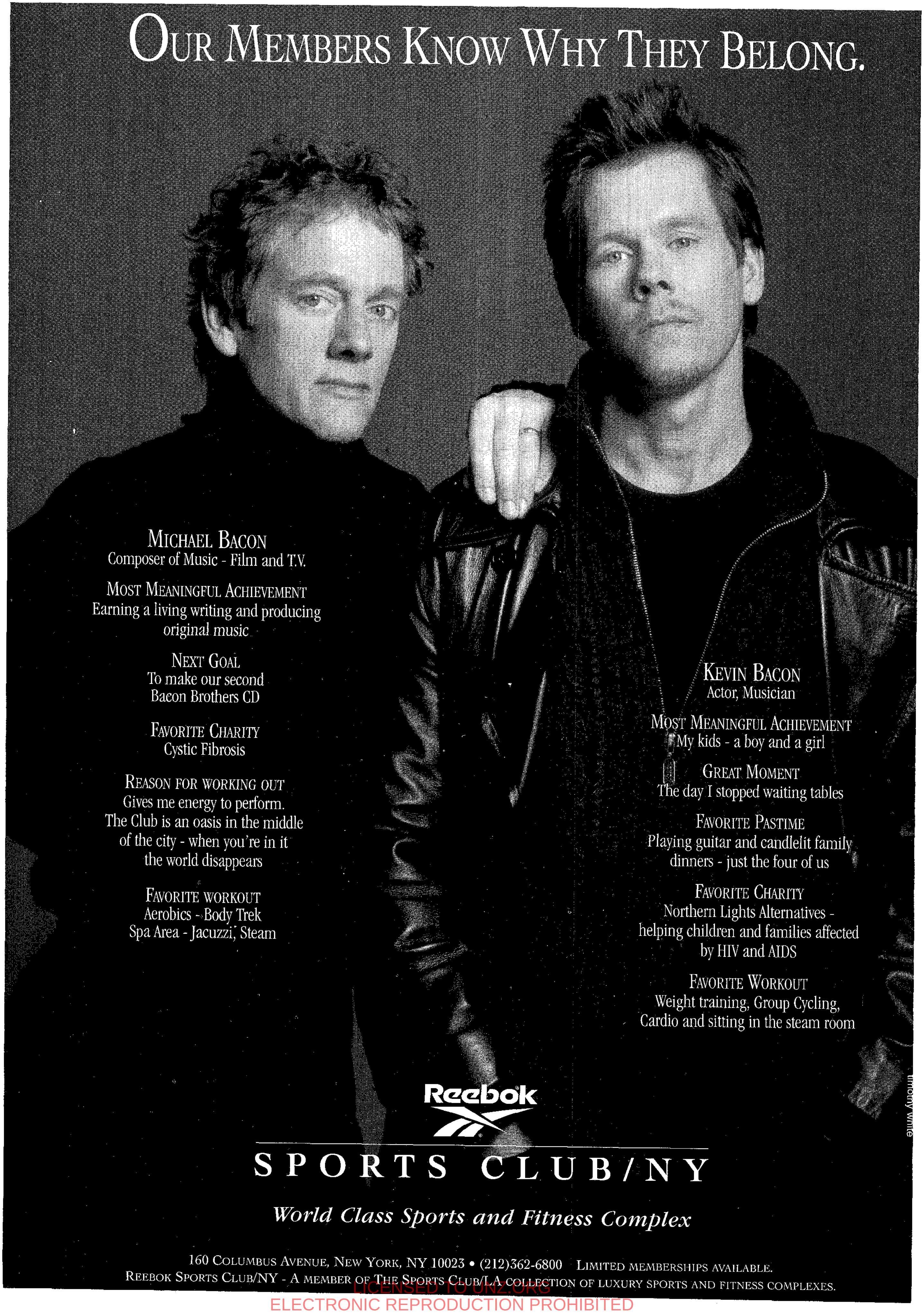


Seth Zvi Rosenfeld and Rosie Perez at Marc Balet's apartment.



Marilyn Manson at MTV.

OUR MEMBERS KNOW WHY THEY BELONG.



Timothy White

MICHAEL BACON
Composer of Music - Film and T.V.

MOST MEANINGFUL ACHIEVEMENT
Earning a living writing and producing
original music

NEXT GOAL
To make our second
Bacon Brothers CD

FAVORITE CHARITY
Cystic Fibrosis

REASON FOR WORKING OUT
Gives me energy to perform.
The Club is an oasis in the middle
of the city - when you're in it
the world disappears

FAVORITE WORKOUT
Aerobics - Body Trek
Spa Area - Jacuzzi, Steam

KEVIN BACON
Actor, Musician

MOST MEANINGFUL ACHIEVEMENT
My kids - a boy and a girl

GREAT MOMENT
The day I stopped waiting tables

FAVORITE PASTIME
Playing guitar and candlelit family
dinners - just the four of us

FAVORITE CHARITY
Northern Lights Alternatives -
helping children and families affected
by HIV and AIDS

FAVORITE WORKOUT
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Cardio and sitting in the steam room

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The center of culture in the part of the world that still tries to be civilized—Malcolm Cowley

GOTHAM

Edited by Jessica Lustig

Talking Points

Suite Dreams

On the eve of the Carlyle's sale, a chance reservation turns into a stay in the grand hotel's most renowned rooms. By Michael Wolff

The Zone, which is what Woody Allen calls the 10021 blocks between 72nd and 82nd Streets, from Fifth to Park, is Cole Porter's Manhattan, and if you are a tourist here, the best place to experience that sense and sensibility—possibly the only place—is at the Carlyle. Certainly, Bobby Short, who has played at the Carlyle for 33 years, is a Cole Porter fan's most significant destination. Then, a few feet away, there's Bemelmans, the unreconstructed society bar, a monument in the history of suaveness.

But the Carlyle is one of those hotels that serve locals as much as tourists. Every morning, I get my paper at the hotel. Given real-estate prices in the Zone, you can't easily find a paper unless they put one aside for you at the hotel. And at that, only familiarity, and a good relationship with Michael, the bell captain, will get you a courtesy paper.

Then, too, I'm kept in the know by the paparazzi who stake out the hotel. "Who's here?" you ask out of the corner of your mouth. The skinny has always been good: Diana; Shimon; the king of Jordan; Mick; Monica.

I get to keep track, lingering at the Carlyle, of the comings and goings of the world's moguls. I always know when Barry Diller is in town. I know that Mrs. Redstone doesn't want to leave the Carlyle apartment to Mr. Redstone. I know what Mort Zuckerman has had for breakfast. I have had cocktails on the terrace of the apartment maintained here by the Italian publisher Leonardo Mondadori. Mr. Mondadori, however, decided to sell his apartment some months ago, at least in part because the Carlyle itself was, disconcertingly, for sale—and who knew what that would mean for this very particular way of life?

Which is what I said to my wife the other day when I proposed we spend our anniversary in a room at the Carlyle—to have that experience before it was gone (for similar reasons, we once spent an anniversary in Hong Kong before China took over). So we packed our bags, left our children, and walked the two blocks. I was thinking that this would be something of a minor disappointment, as most hotel

>

Kid-glove treatment: Jackie Kennedy and Lee Radziwell at the Carlyle in 1961.

On Deck, No. 23

Baseball's new Hall of Famers are named next week, and Don Mattingly is on the ballot for the first time. The former Yankee is a sentimental favorite despite so-so stats: Top baseball number-cruncher Bill James calls his odds "slim in the short run but fairly good in the long run. Among those who have been selected years later, one can name a good many who aren't the player he was." Also, voting eventually switches *from* sportswriters to a committee of veteran players, which "tends to pick up guys like Mattingly more often." (That's how Phil Rizzuto got in.) High name recognition helps, too: "Players get elected just after they die, or on their deathbed, or after they run for Congress."

Can't Stand the Heat?

Never mind Anthony "*Kitchen Confidential*" Bourdain's gross-out tales: A recent New School panel revealed that it's restaurant *personalities* that are really overcooked. Mario Batali recalled how chef Marco Pierre White, criticizing his technique, once plastered him with a potful of risotto. Drew Nieporent once

Photographs: left, AP Wideworld; right, Allsport.

Talking Points

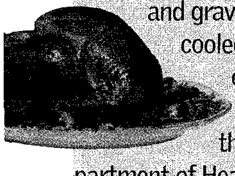
told an unhappily seated customer that "you make the table, the table doesn't make you"; the guy's friend cold-cocked him. Male colleagues hazed Anne Rosenzweig by giving her months of heavy-pot-lugging duty. Bourdain himself says he endured the field's "grand tradition" of verbal abuse—and liked it.

Personal Jesus

The guy who went after Archbishop Egan last week has a private theology: that a green-eyed 30-year-old Columbia M.B.A., named Hypatia, is the reincarnation of the true Savior. And actually, it might check out: Hypatia lived in Alexandria, Egypt, from about A.D. 370 to 415. A noted mathematician and neo-Platonist, she fell afoul of the ascendant Christians; one day a mob attacked her on her way home, stripped her, and killed her with shards of pottery.

As the Bird Turns

Are you still picking at that Christmas turkey? A pathogen called *Clostridium perfringens* thrives in old bird and gravy that's cooled and reheated, and Erich Giebelhaus of the city's Department of Health recommends that turkey be kept for "one to two days at most." Even so, "we have no record of an official outbreak."



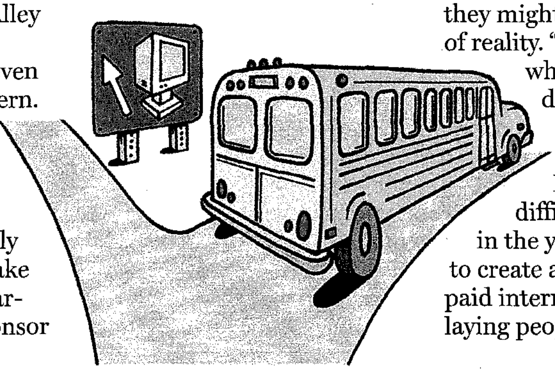
Silicon Alley

Sinking Internships

As legions of twenty-something liberal-arts graduates retreat from failing dot-coms to more stable career paths, who will run the high-tech companies of the future? Local tech nonprofit MOUSE (Making Opportunities for Upgrading Schools and Education) has one answer: It's gearing up for the second year of its semester-long New Media Internship Program for high-schoolers. The only problem is that some Alley companies are worried about whether they'll even be able to afford an intern.

"A lot of companies are relatively uncertain where they're going to be in the summer, so it's really difficult for them to make a commitment and guarantee that they can sponsor an intern," says MOUSE deputy director Calvin Hastings, who is now looking to expand the program to traditional companies with new-media divisions.

The program, which starts January 24, takes two dozen carefully selected, tech-savvy public-school juniors through six months of "job readiness" workshops, including résumé writing, interviewing skills, and workplace etiquette. The training culminates in—what else?—a networking party, where the interns mingle and pitch themselves for six-week paid summer internships. Companies that have already committed include kpe, Vindigo, and K2Digital. "We try to create a certain degree of competition for the best positions," says Hastings. "A big part of this is taking kids who are really talented, who have a lot of skills, and exposing them to the business world."



Compared with last year, they might get a harsh dose of reality. "These are kids who need to work during the summer and they need to get paid," says Hastings. "But it's difficult at this point in the year for companies to create a line item for a paid intern when they're laying people off."

HILLARY ROSNER

SUITE DREAMS

continued from page 15

rooms are. But even that would be a story: the chipping paint at the Carlyle.

As it happened, just at the moment we presented ourselves at the desk, the two-year process of selling the Carlyle came to its end; the present owners, who've owned the hotel for as long as Bobby Short has played here, and a new buyer group were signing the papers.

Possibly for that reason—a sense among the hotel staff, almost all of whom have had lifetime tenure, of the masses storming the palace—or even, I suppose, because I faithfully tip 25 cents for my morning paper, our standard room reservation was upgraded to a suite of vast and romantic proportions. "We hope," said the deskman, "you will find it amusing."

This had been Princess Diana's suite, we were told. And, if I know anything, the suite in which JFK, one of the Carlyle's devoted guests, shagged Marilyn Monroe. Here, looking out the wide picture window, west over the lights of the park, south over midtown, and north to the George Washington Bridge; with a Steinway baby grand, multiple deep couches, and a proper English library (complete works of Macaulay, Gibbon, Dickens, Balzac); with petits fours and fruit, and the complimentary (and signed) Bobby Short CD in the background, we found ourselves in possibly the sweetest spot in the Zone.

It was only the next day, when I saw that the hotel had been acquired by a group called Maritz, Wolff & Company, owners of other luxury properties, that I wondered if, possibly, I had enjoyed a night as the Carlyle's purported new owner.

Photographs: left from top, courtesy Food Network; Davies & Starr/Tony Stone; bottom right, Magdalena Caris. Illustration by TYKO

EDITED BY CARL SWANSON

Real Estate

Big Deals

Chelsea

22 West 15th Street

2-bed, 2-bath, 1,339-square-foot condo. Ask: $1,475,000. Sell: $1,475,000. Charges and taxes: $720. Seven weeks on market.

Lenny Kravitz, who mopes around a sterile downtown loft pining after a waitress in the video for "Again," might have been in a better mood if he'd been able to rent this *condo*, with a big north-facing terrace, in the postwar Grosvenor House. He tried, but "we decided it was better to sell," says Douglas Elliman's Louise Phillips, who brokered the deal. It went instead to an Atlanta man who had sold his successful outdoor-furniture business and wanted to "start chapter two of his life in New York," says Phillips. He liked this place so much, he doubled his budget to get it.

CHRISTOPHER TENNANT

Harlem

54 Hamilton Terrace

6-bed, 4½-bath, 3,700-square-foot brownstone. Ask: $1.2 million. Sell: $850,000. One year on market.

"Hah!" scoffs Harlem broker Willie Kathryn Suggs at the recent New York *Times* front-page story that declared the uptown brownstone boom a "mirage." As evidence, she offers this handsome house in the Hamilton Heights historic district. It fetched a monster price for the neighborhood—a similar place nearby sold for $660,000 at the beginning of last year—but this one has been both restored (mahogany pocket doors back in order) and updated (Whirlpool). Claire Wood, of Rafalsky and Wood, represented the buyer.

CHRISTOPHER BONANOS

Rats to Construction

Rodents gentrify as developers move new-building cheese to industrial parts of the West Side.

THE TRANSFORMATION of formerly industrial areas of the West Side into brand-new condolands is displacing hordes of decidedly pre-gentrification city dwellers who've lived there for years. "They came every night like clockwork," says a 55-year-old executive assistant about her formerly unseen neighbors. "By 10 P.M., my stomach would start to turn. I'd hear them scratching at the Sheetrock."

The garbage-filled dumpster belonging to the construction site across the street from the assistant's 390-square-foot studio on Eighth Avenue probably brought out the late-night visitors (she killed twelve of 'em).

"Where you really have a problem is when you have a one or two story industrial building you knock down," says Donald Trump. Think West Chelsea: "Once you get close to water, you're dealing with dilapidated properties and the meat market," says Bellmarc Realty principal Neil Binder. "That's inviting infestation."

With nearly 70,000 construction permits issued last year—4,800 for new buildings—rats are being crowded out by people more and more. Biologist Bruce Colvin, a municipal rat consultant who attended Columbia University's recent Rat Summit, told the *Times*, "Anecdotally, it makes sense to say that the rat population grows as urban America becomes more congested." So Mayor Giuliani appointed Deputy Mayor Joseph J. Lhota rat czar in July, and a bill before the City Council would require developers to bait their construction sites.

Tell that to West Siders near the former rail yards where the $3 billion Trump Place development is being built. "Everyone was aware and concerned about the infestation that would occur as a result of doing construction," says Binder. "When you're in an undeveloped area that's been underutilized for an extended period of time, and there's been evidence of rats for decades, that's going to create some challenges." But Trump, who builds his towers in concrete basins to keep the critters out, scoffs at the idea that the "flat, vacant piece of land" had a rat problem.

JOY ARMSTRONG

On the Move

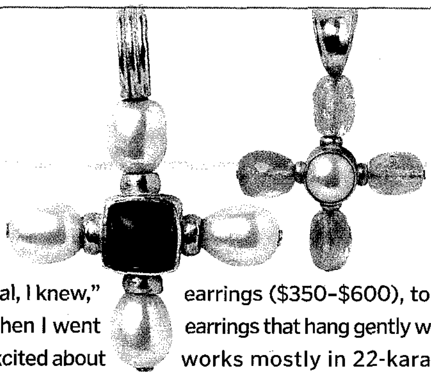
Shoshannampton

After **Shoshanna Lonstein** ended her barely legal relationship with Jerry Seinfeld in 1997, she returned home to New York to "see what she can do, live a little," as a "friend" told *People* magazine. Her ex-boyfriend followed her back the next year and has since married a woman closer to his own age and had a kid. While Shoshanna was living with her parents, he bought a Central Park West apartment and a $32 million East Hampton estate. Meanwhile, Lonstein went into fashion and has recently been spotted making out with Ben Affleck in Moomba's once-chic VIP room. Shortly before the holidays, she bought her own place in the Hamptons: a 2,250-square-foot three-bedroom with a 40-foot vinyl pool on seven-tenths of an acre in Watermill North, near Southampton. It cost her $540,000. Seinfeld spent twice that on his West 83rd Street garage.

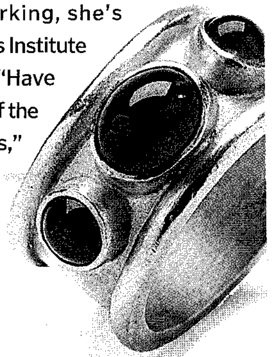
Photograph by Andrea Renault/Globe Photos. Illustration by Matthew Martin.

Smart Set

Sarah Perlis



"From the moment I first worked with metal, I knew," says jewelry designer Sarah Perlis. "And then I went to Greece, and I saw this ring. I just felt so excited about it, I knew I had to be doing this full-time." Since she spotted that Greek ring four years ago, Perlis has incorporated its classic and simple shape into a larger design ethos—to great success. Available at Butter (407 Atlantic Avenue, Brooklyn; 718-260-9033) and by commission (718-398-3420), Perlis's jewelry ranges from the classic, like jeweled crosses ($850-$1,300) and hammered, feathery hoop earrings ($350-$600), to more modern thin chai earrings that hang gently with tiny gems ($175). Perli works mostly in 22-karat gold, accented by exceptionally lucid stones, such as emeralds and rubies And when she's not working, she's teaching at the Jewelry Arts Institute on the Upper West Side. "Have you ever had it?" she asks of the jewelry-making jones. "It is," she says, "the most fun."



The Cocktail Party
T.S. ELI
A NOVEL BY LA
LOOTENS
ON PHOTOGRAPHIC ENLARGING & PRINT QUALITY
NEW REVISED 7TH EDITION

Ear Wigs

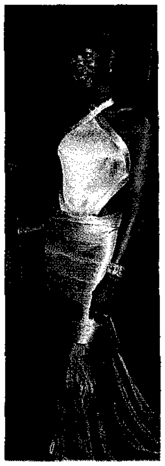
Cold weather has a way of taking certain formerly *geeky* accessories and, somehow, transforming them overnight into *chic.* This winter, earmuffs have seen their status quotient improve dramatically as they've been reimagined in all sorts of fabulous furs. (After all, who needs staticky hat head?) At Saks Fifth Avenue, rabbit earmuffs are available in black, fuchsia, and white ($25). Uptown furrier J. Mendel fashions them from mink ($275), sable ($575), and chinchilla ($675). And for the ultimate in earmuffery, Marko Matysik mink muffs ($1,285) are available at Barneys New York. Guaranteed—unless you've got a beehive—not to mess up your hair.

Cover Story

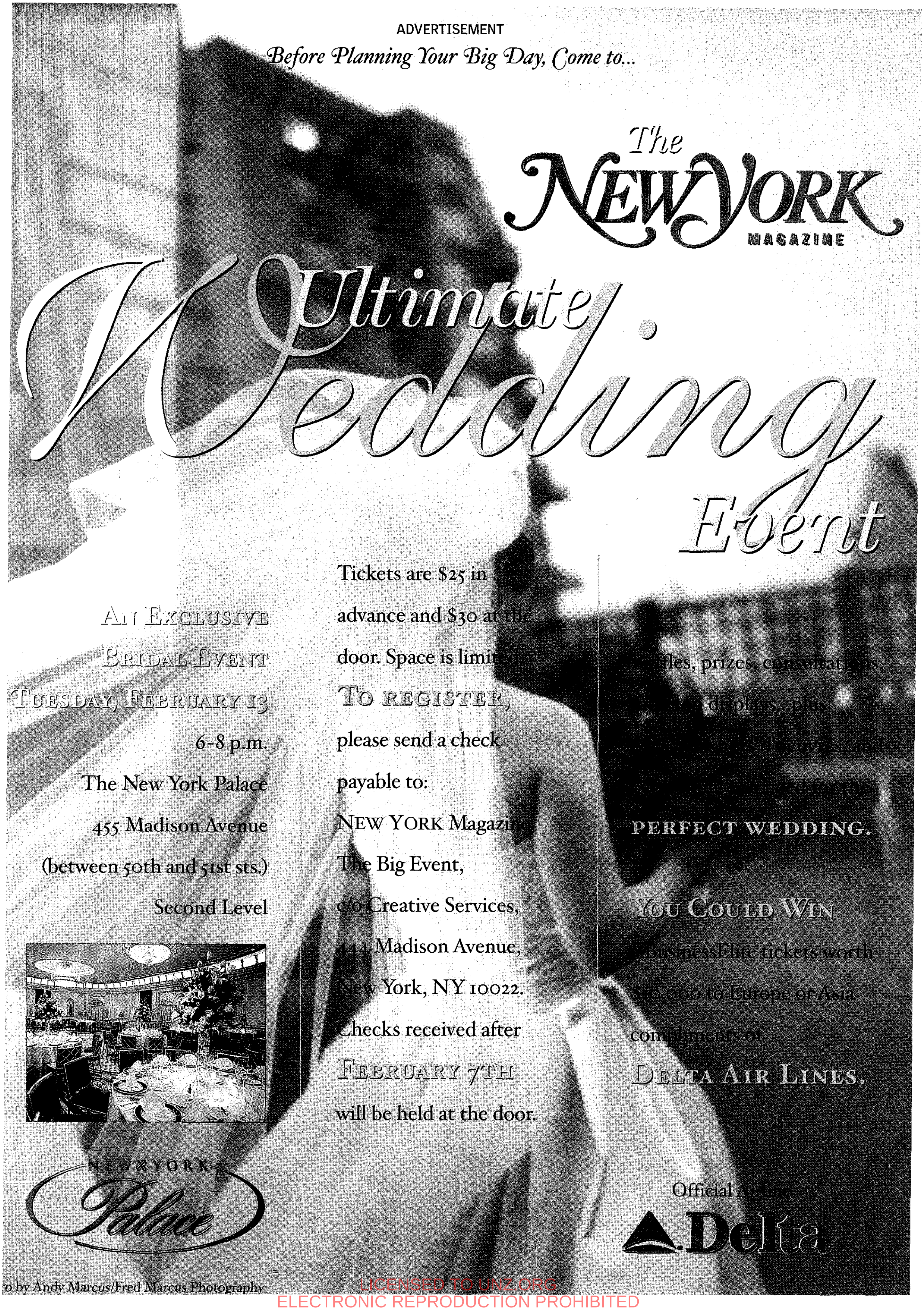
That old expression about books and their covers means a lot less than it used to. The most popular thing to have lying around on your coffee table these days is an old book; slightly moldy is fine, and never mind if you've opened it. It need only have a faded mid-twentieth-century cover. "People who work for designers buy them," says Michelle Wakefield of Skyline Books (13 West 18th Street; 212-675-4773), "for home décor." "There's garbage that nobody ever bought before, like *Casino Sluts,*" confirms John Scioli of Community Book Store, at 212 Court Street in Brooklyn (718-834-9494), who was featured in a recent article in the shopaholic bible *Lucky,* "and suddenly they're buying it just for the cover!"

Stretching the Truth

No question about it, Azzedine Alaïa, the reclusive Tunisian designer, is having a moment. The major retrospective of his work at the Guggenheim SoHo past fall sent designers like Helmut Lang into tribute mode, and now clothes that echo his signature strappy Lycra are bouncing into stores. "Once you start wearing it," says Jenne Maag, who stocks sleek Lycra separates like fringed knee-length skirts ($190) and funnel necks ($80) at her SoHo shop (29 Spring Street; 212-625 1700), "you can't wear anything else!" Terri Gillis sells the Vixen line at TG 170 (170 Ludlow Street; 212-995-8660). Skirts ($123) and dresses ($198) are made of black jersey that's cut and tied on the sides. "They're so easy to move around in," says Gillis. "It's almost like sports clothes—like sexy pajamas!"



Photographs: clockwise from top left, Magdalena Caris; Andrew McCaul (3); Robin Platzer/Twin Images; Andrew McCaul.



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Michael Wolff THIS MEDIA LIFE

Pundit's Progress

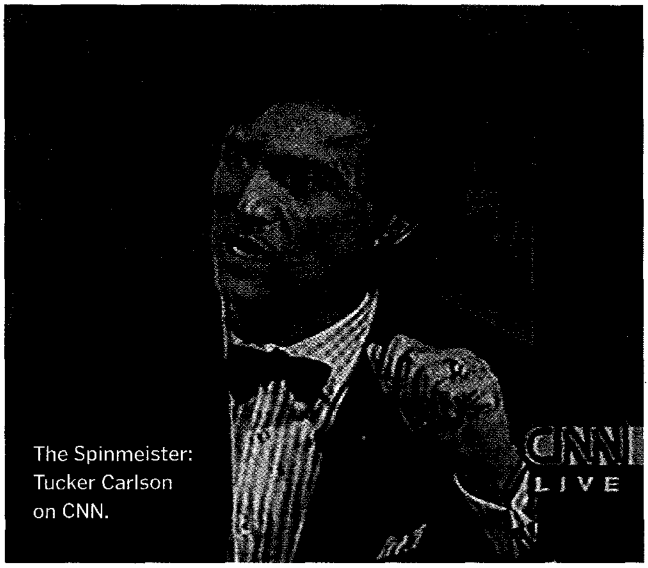
Too cute to be curmudgeonly, too straitlaced to be cool, Tucker Carlson is more than a Bunyonesque character. In this Bushian time, he's gonna be a star!

TUCKER CARLSON—THE TALKING HEAD IN THE bow tie—may be the first star of the new Bush administration. He's a genuinely likable conservative. He's jocular. He's optimistic. He's cool, even. He hates Clinton, but he can riff in funny ways about Bill; Tucker isn't tainted by Republican rage. He's as much of a wisecracking, pour-the-beer sort as his fraternity brothers ("Bush is charming, if you like towel snappers, and I do," he says of the Bush magic). But he's also something of a reassuring goody-goody, the guy who married the minister's daughter, his tenth-grade girlfriend ("What can I say? She was cute").

His preppy-good-guy-I-can-make-a-joke conservatism is obviously meant to complement Bush's. The way, say, Doris Kearns Goodwin and Michael Beschloss offered a braininess in the early nineties that suggested a new sort of Clinton generation.

Tucker is a programmer's high concept—a conservative who does humor and affability instead of Bill Bennett disapproval or Ann Coulter rage. It's confidence rather than resentment.

For CNN, which has now given *The Spin Room*, with Tucker Carlson and Bill Press as hosts, a daily prime-time slot, the notion is to put Tucker up there with Wolf, Jeff, Larry, and Greta. He's not supposed to be a novelty act or sideshow, which most conservative pundits have been during the Clinton years, but the main show. A major personality—not just another petty, bickering, pigeonholed, partisan hack!



The Spinmeister: Tucker Carlson on CNN.

Surely, if you had to cast a next-gen conservative out of the usual suspects of the right-wing conspiracy—Bennett, Coulter, Bill O'Reilly, John McLaughlin, Brit Hume, Matt Drudge, Kellyanne Fitzpatrick, Lynne Cheney, Barbara Olson, Laura Ingraham, Mary Matalin, Fred Barnes, Tony Blankley, David Gergen, Pat and Bay Buchanan, Newt Gingrich, Tony Snow, Ben Stein, David Horowitz, Cliff May, Susan Carpenter McMillan, Larry Sabato, Arianna Huffington, and Lucianne Goldberg—you'd pick Tucker. He just jumps out at you as the new guy. The good guy.

We're sitting at the Palm, the steak restaurant on 19th Street in Washington, which draws an A-plus crowd (if your version of A plus is, say, Terry McAuliffe), and where Tucker lunches several days a week ("May I have another Diet Coke?" "Right away, Mr. Carlson"). The Palm is decorated with caricatures of local celebrities, including, I note, directly over Tucker's shoulder, his own father, Dick Carlson, who, in Republican administrations past, headed the Voice of America and the Corporation for Public Broadcasting. Indeed, Tucker's father was Bush's father's ambassador to the Seychelles. Carlson father and son lunch together at the Palm at least once a week.

We are talking, in the same breath, about George W.'s career and Tucker's too. I'm trying to get a sense of this new playing field, about what it's like to have everything start over, and to be the person whom everyone is suddenly noticing. It's a new school year, and Tucker is the handsome student-council president greeting all the parents and the new boys (he looks like a young Malcolm McDowell in the Lindsay Anderson English-boarding-school film *If*. . .). As student-council president, Tucker is very respectful to headmaster George W. Bush, but behind his back he's the head whisperer.

In fact, Tucker thinks it's going to be quite bad for Bush. That Bush won't be able to overcome his pretender status. "I don't think he has any idea what's coming." Tucker seems excited, too.

WHILE BUSH, BOTH RISING AND falling, is the all-important background to Tucker's suddenly momentous career, the other possibly even more significant variable, also on a rising and falling basis, is CNN (although Tucker has a contract with ABC for punditry services, too).

Tucker, like everyone in the media world, has heard the rumors of big layoffs coming at CNN, possibly with the AOL merger, as many as a thousand heads due to roll. "People are really afraid of Pittman," he says, lowering his voice. "Do you know him? What's he like?"

But Tucker, it is safe to assume, is a keeper.

Indeed, he is a key weapon in CNN's campaign against his fellow conservatives at Fox.

Fox, with its wall-to-wall conservative personalities, has pioneered a cheap formula to capture a solid segment of the news audience, whereas CNN is stuck with an expensive formula—i.e., news athering and reporting—for trying to old an eroding segment.

On the other hand, the new political rder gives CNN some hope it can fight onservative with conservative, personlity with personality.

Talk cable is only as old as Bill Clinon's presidency and, obviously, has deived much of its purpose and verve rom the anti-Bill chorus. It seems fair o bet that the heavy hand at Fox—the Roger Ailes hand—might have a probem with this sudden role-reversal. The rocess of going from outsider to insider is not exactly an untricky one.

Conservative pundits, Tucker agrees, are meant to be professional outsiders. They don't go to journalism school, or work for the New York *Times*, or *Time*, or the Washington *Post*. They may even have been raised in different ways (the thing about conservative pundits is that they all seem to have found their calling in grammar school). In some sense, they are like East German athletes, or the Boys from Brazil—they are discovered young, and then the system, the network, takes care of them.

The conservative way is not so much a career choice, they tend to believe, as it is the result of liberal-Establishment bias. Tucker would have liked to work for the New York *Times*. That he didn't or couldn't, he believes, with some small resentment, is partly a school thing. He went to Trinity College, which, while the alma mater of George Will, is, he says, not an A-school (and his fortunes there are less than clear—"I think I'm technically a graduate"), plus "there were other factors, which I'm not going to articulate, in journalism hiring in 1991" that stood in the way of his getting a fancy job. Then, too, as a conservative, or "essentially libertarian," he would not, anyway, he supposes, have been suited to life in a large organization.

So he went the right-wing route. His first job was at *Policy Review*, a publication of the Heritage Foundation; next he went to the Arkansas *Democrat-Gazette* to write editorials for the famous Clinton-hater Paul Greenberg (credited with the phrase "slick Willie"); then he was one of the earliest hires at *The Weekly Standard*, the Murdoch-backed conservative journal edited by Bill Kristol, which he still writes for; then he began his on-air career at Fox.

Of course, it is unlikely that had he gone to the New York *Times* or *Time*, he would now, at the age of 31, be the world's most ascendant pundit—to be a dissonant voice, rather than an official voice, is of the higher value.

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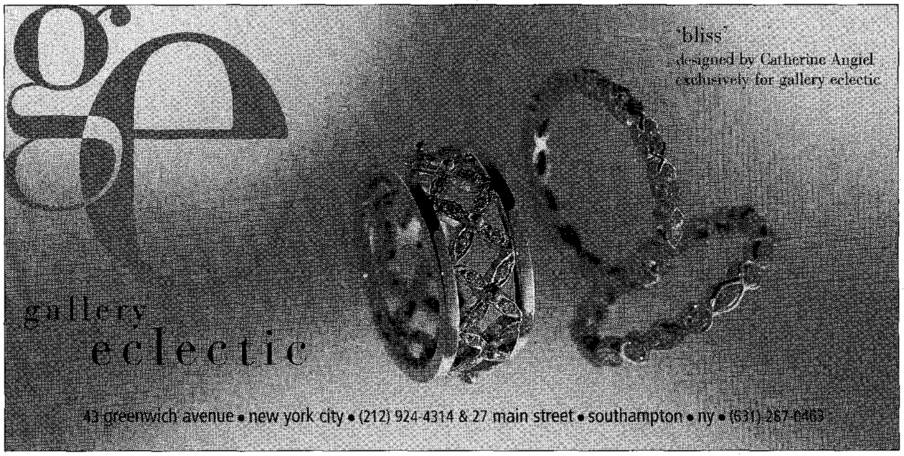

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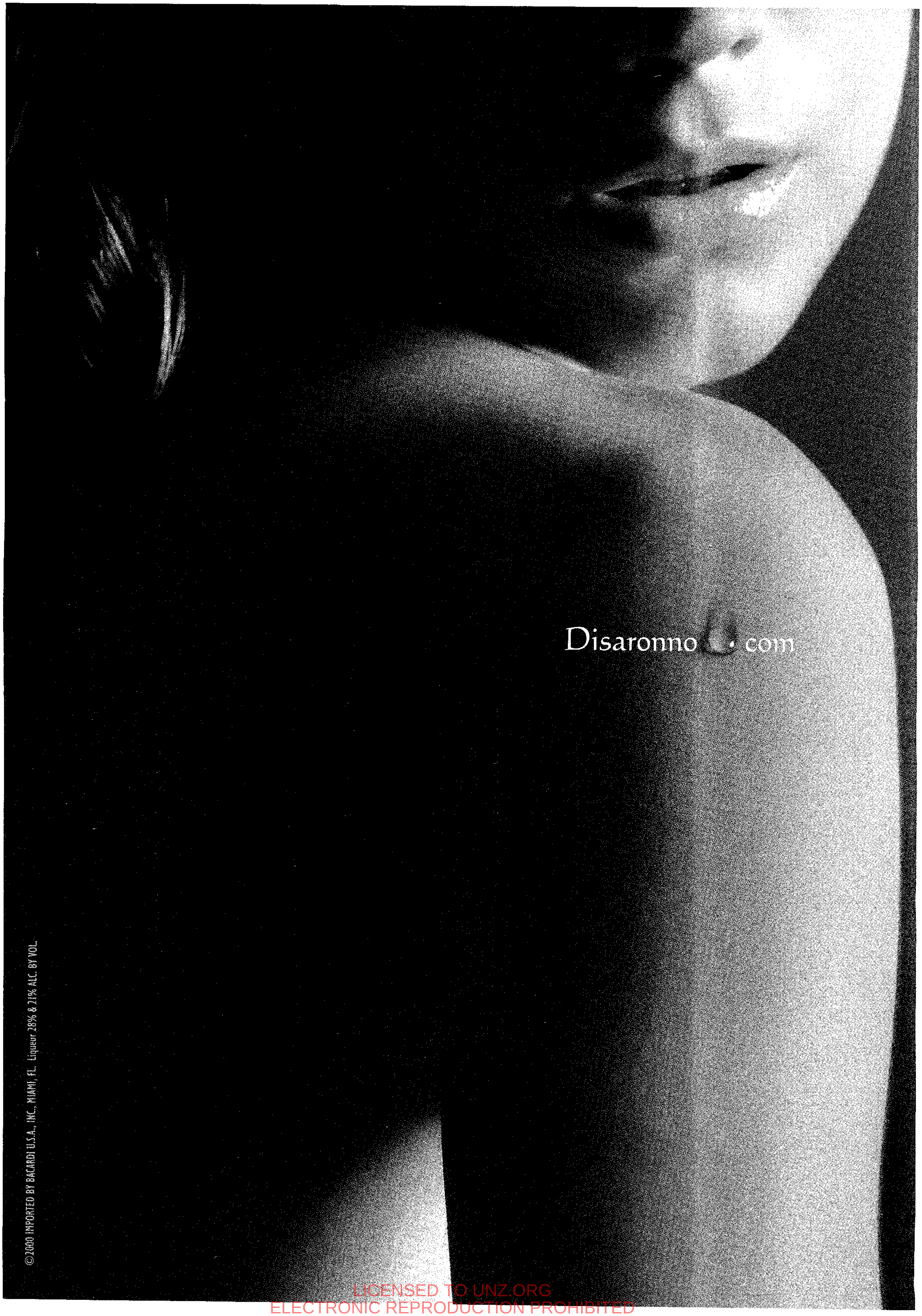
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ut his ascension is, really, if you ana- e it, the product of a double disso- nce: first as a contrast gainer to the eral Establishment, and then as a ntrast gainer to—even a betrayer of— conservative Establishment.

eemingly at his first opportunity, cker stepped out of the conservative- eer route, opting for CNN over Fox. st as smart was his move to become *lk* magazine's house conservative. (I reminded of Nora Ephron in the e sixties and early seventies writing a umn about women for *Esquire* in its reconstructed macho phase.)

His profile of Bush in the first issue of *lk* is now one of the seminal pieces of 2000 campaign. It's also one of the irdest. While its message is that Bush a real mensch, at the same time the ture of Bush is probably the most vastating that has been drawn. Here Bush mocking Karla Faye Tucker on't kill me") after her execution and able to name a personal hero, save Nolan Ryan.

Tucker claims to rue the piece now. e Bushites got mad at him and closed his campaign access. But he must ve known this would happen—virtu- y any out-of-the-ordinary negative ff will get a reporter blacklisted by a mpaign.

The effect of the piece, however, was to rn him into the liberal's conservative.

He is, I think, different from the rest of right-wing pundit crowd. It's a mat- of tone (during the postelection ase of the campaign, *The Spin Room* quently featured a Katherine Harris ppet), and, probably, a more finely ned sense of self-interest. A certain idity too. He seems to understand that ackers can't simply become defenders ot necessarily the same skill set at all) r defenders attackers (ditto).

le is **different from the rest of the ght-wing** pundit crowd. It's a matter of tone and, obably, a more finely honed sense of self-interest."

E SPIN ROOM IS A FUNNY DEAL. IT RUNS ntrary to the usual cable conceit, ich is that we're out here with you lking about those flawed people in ere (the Beltway). In *The Spin Room,* Tucker, on the right, and Bill Press, the left, clearly representing the in- le-Washington position (Tucker seems represent it most of all). They take e-mail and calls from out there—from a nutty, uninformed populace.

Where Tucker is going, and where, it might make counterintuitive sense, George W. is trying to head himself, is into the Washington comfort zone—a kind of fifties or early-sixties sort of place. *We understand how the world works; you don't. We're in power; you're not.* It is a funny notion, the Republicans making Washington their town again.

Indeed, contrary to the most basic right-wing doctrine, Tucker digs Washington. The town is not only good to him, it excites him. He likes his fellow Washington personalities. He likes being a Washington personality himself. There's a reason he has lunch so often at the Palm. It's not a guilty pleasure, either. "My life is excellent," he says.

He says it greatly annoyed him when, during the campaign, the Bush people tried to demonize Washington, or, as he says, "us." He goes on with some feeling about how he has always enjoyed talking to Gore, how comfortable he is talking to Gore (unlike most everyone else in the world), precisely because of their shared Washington insiderness.

I take some issue here with him. Or at least, I bring up the larger outside-the-Beltway perspective, which is, I believe, not a perspective that demonizes Washington but one that discounts it. "What happens in Washington seems to become progressively less important," I note. "From a power and influence perspective, you lose rather than gain. You don't have a preeminent position. More and more, you just exercise a back-office function—I think that is the outsider's perception."

"How odd to hear that," he says. "I don't think that has crossed anyone's mind here." A burst of laughter. "Certainly, nobody I know is having an identity crisis."

Indeed, whether it is one of those transition moments when Washington feels the pride again, or a product of Bush's tattered but attached coattails, or of his own savvy media moves, Tucker Carlson is a man who has arrived. Politics, left, right, or center, has been very good to him, if to no one else. ■

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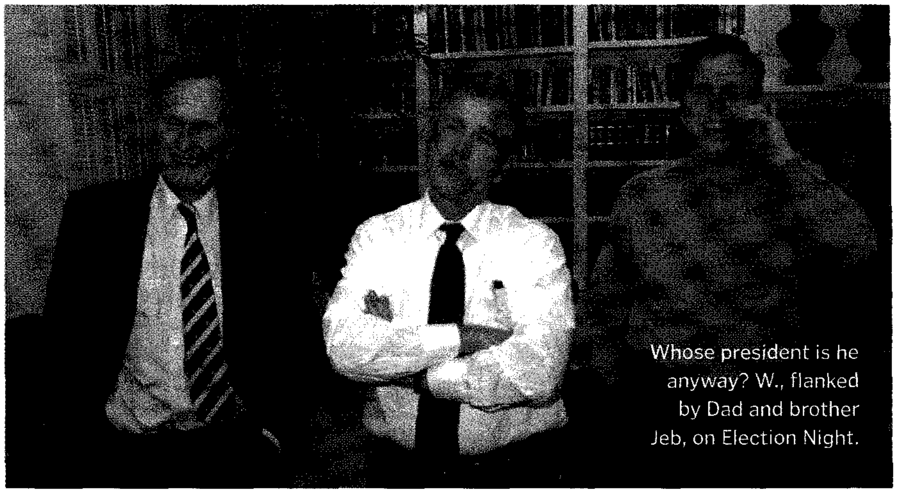
Light a Fire

Michael Tomasky THE CITY POLITIC

Pay It Forward

The GOP lost the election, even if it took the White House. Instead of being bitter, every liberal member of Congress should remember *the mandate is ours.*

SOMETIME SHORTLY AFTER GEORGE W. BUSH takes the oath of office on January 20, the media-directed recounts of the contested ballots in Florida are likely to confirm what many people suspect: Al Gore won the state. The recounts commenced in December and took a break for the holidays, and most indicators are that they will show that Gore carried Florida by 20,000 votes or more. Among other things, the undercounts in Miami-Dade have yet to be tallied, the same votes that county commissioners were brownshirted into not counting over the Thanksgiving holiday, the same votes that that Boss Tweed operation formerly known as the Supreme Court said didn't matter. It will be too late to do anything, but at least we'll know.


Whose president is he anyway? W., flanked by Dad and brother Jeb, on Election Night.

But even if the recounts don't come out that way, this much is still true: Al Gore got 540,000 more votes nationwide than that other guy, which means that, by a close but reasonably significant margin, voters chose Gore's agenda. The Senate outcome, moving that body from an eight-seat Republican advantage to a draw, was a humiliation for Republicans. And the House tightened. The country narrowly but clearly declared its support of *Roe* v. *Wade*, and prescription-drug benefits, and protecting the environment. And yet, the party that stands for those things finds itself in opposition.

How should such an opposition, whose views actually carried the day, behave? Or to put it another way: How does the majority act like a minority? And should it?

THE OPPOSITION, AND MEASUREMENT OF ITS success, will come down to three elements. First, the fight over Cabinet nominees. Second, policy and legislation, especially the tax cut. Third, and most important, attitude.

Both centrist and liberal Democrats have been surprised, and not pleasantly so, by Bush's Cabinet announcements. "Some thought the new president, given the nature of the election, would form a sort of coalition government," says Will Marshall of the Progressive Policy Institute, affiliated with the centrist Democratic Leadership Council. "They clearly decided they're going to act as though they won a solid majority victory and hope the majesty of the office will help carry him through." Robert Borosage, of the more liberal Campaign for America's Future, says some of Bush's choices show that "he's taken out of the closet things he didn't even run on."

He means, mostly, John Ashcroft. The bill of particulars against Ashcroft, including the gratitude he has expressed toward the editors of a magazine that calls Abraham Lincoln a tyrant and revels in the glories of the Confederacy, has been detailed elsewhere. Senators will be mightily inclined to confirm a man who was until last week a senator himself, so the question of whether such a fellow will be in charge of the nation's civil-rights laws will be a function entirely of how much outrage senators get from their constituents.

Last Tuesday, Borosage and a small group of liberal insiders met with Democratic senators Tom Daschle and Pat Leahy. "They were surprised at how angry people were," Borosage reports. "'Is this Bork?' they kept asking." The thought makes senators very nervous; right now, one Hill-savvy source tells me, the list of senators likely to oppose Ashcroft numbers only around fifteen. But if the pressure is strong and consistent, that can grow. "Remember," Borosage says, "a Bork eruption is not done *by* senators. It happens *to* senators."

Still tougher odds face Gale Norton, Bush's Interior choice, and Linda Chavez, his selection for Labor. Norton cut her teeth with the Mountain States Legal Foundation, the legal muscle behind Western landowners' movements to oppose conservation and other environmental regulations. Chavez's appointment by Ronald Reagan to be the staff director of the U.S. Commission on Civil Rights in 1983 was a key element of Reagan's assault on that institution. Three weeks after Chavez took the helm, she—while elsewhere acknowledging that she herself had been a beneficiary of affirmative action—supported the view that white firefighters in Memphis should be reinstated in their jobs, and that blacks hired by the department under affirmative action should be removed. The Labor Department operates

Photograph by AP/Wide World Photos.

the vast affirmative-action program having to do with large federal contractors.

If any of these three can be blocked, the opposition will have scored.

On policy, the big question will be the tax cut. Corporate America made its position (an emphatic yes) clear in meetings with Dubya last week. Everyone agrees there will be cuts; the trick for Democrats will be in keeping them down to around, say, $600 billion over ten years instead of Bush's proposed $1.6 trillion. If Bush pushes the tax cut right out of the gate, sources say, Democrats will be more emboldened to fight.

Another piece of legislation to watch, Will Marshall says, will be an education reauthorization bill that's due to come up early this year. There's a version sponsored by three moderate Democrats—Joe Lieberman, Louisiana's Mary Landrieu, and Evan Bayh of Indiana—that would consolidate 50 programs into 5, which candidate Bush more or less embraced. President Bush, though, will face pressure from the right to include vouchers in the version Congress will consider this spring. "That," Marshall says, "would be a deal killer."

SUCCESS ON EITHER OF THOSE FRONTS WILL depend on mobilization and tactical smarts and all the usual ingredients. But the core question—cultural, emotional, and even, if you will, anthropological—that faces not only Democrats on Capitol Hill but liberals everywhere is this: What attitude should inform the fight?

It won't do much good to hate Bush. First of all, he's not worth hating. He's an accident. Besides, hatred usually means defeat. Liberals hated Ronald Reagan, and Reagan stacked up victory after legislative victory, at least in the early years. Conservatives hated Bill Clinton, which accomplished nothing less than making him the most popular president leaving office since the age of polling began. Republicans tried to delegitimize Clinton from the moment he won, but Democrats shouldn't parrot that approach. "Republicans saw that Clinton was a threat," says Al From of the DLC. "They saw that he had the skill to change the balance of power in Washington. Democrats don't see Bush that way." This attitude carries the risk of Bush's benefiting from having been underestimated, but you have to take some risks in life.

"It won't do much good to hate Bush. First of all, he's not worth hating. **He's an accident.**"

The opposition's attitude should instead be one of optimism. The most liberal agenda—even more so than Ralph Nader's, who always left his positions on social issues deliberately vague—got the most votes. The good guys won, even though the other guys swiped the prize. The right lost. The Scriptural blowhards have had their day. The Helmses and Thurmonds are at odds with the will of the voters (both, by the way, face re-election in 2002, as do seventeen other Republican incumbent senators and only fourteen Democrats).

In other words: *The real moral majority voted for Gore.* The levers of power may belong to the other side, but the mandate is ours. Everyone, from members of Congress to street agitators, should proceed from that assumption. This opposition will be fun. ■

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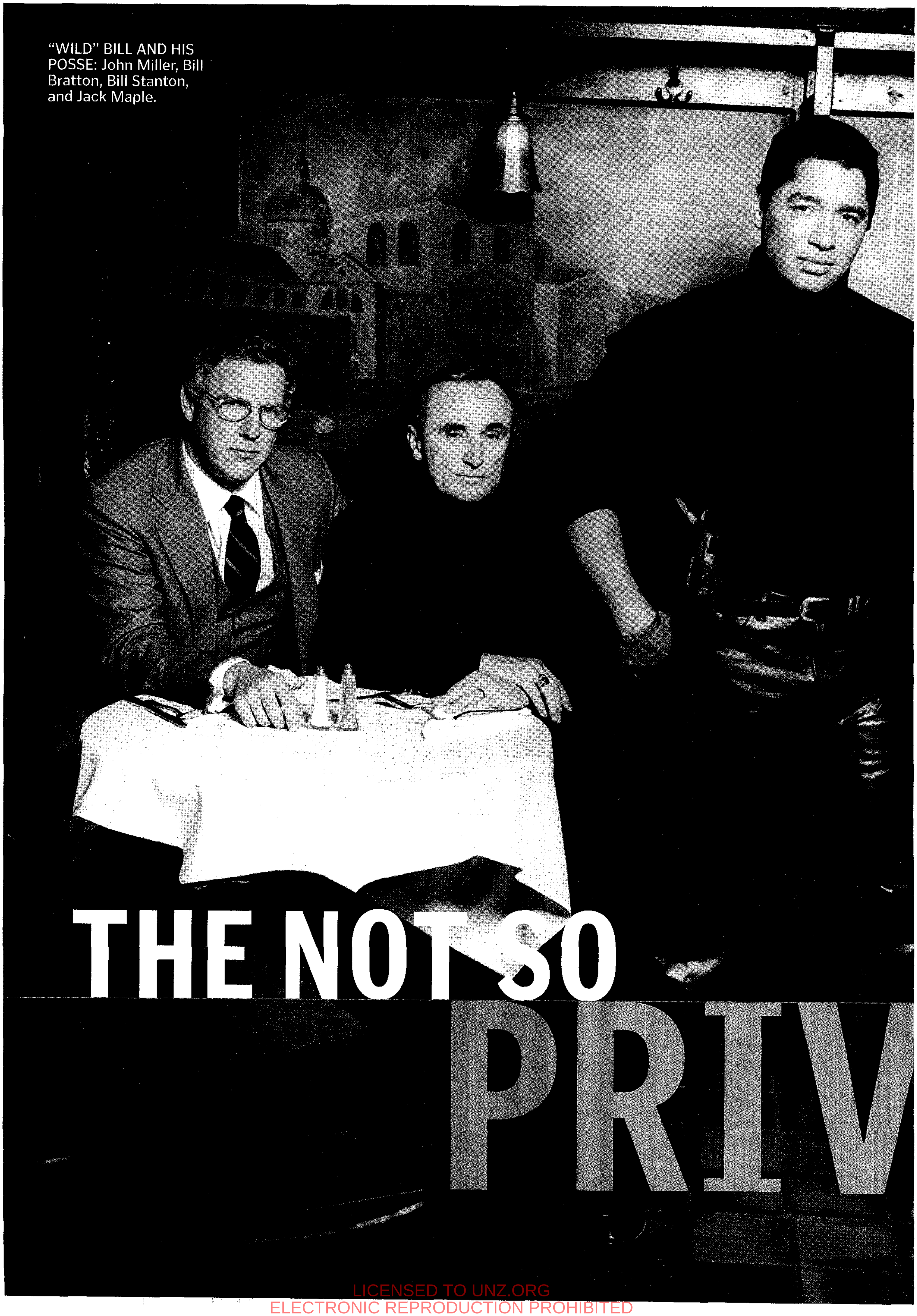


"WILD" BILL AND HIS POSSE: John Miller, Bill Bratton, Bill Stanton, and Jack Maple.

THE NOT SO PRIV

ATE EYE

Some investigators make a point of being inconspicuous. Not Bill Stanton. In the past he's hung out with Bruce Willis and Sly Stallone, and now he's a fixture at Elaine's and the China Club. His nightlife, he says, is for his business—it's not a bad way to make a living.

By Craig Horowitz

ON A DAMP, MISTY LONG ISLAND MORNING—THE KIND OF MORNING WHEN THE shoreline disappears in slow-moving tufts of fog—Bill Stanton is ready to face the enemy. Strapped to his waist is a Kimber Ultra Elite CQB, a lightweight .45-caliber aluminum pistol. The Ferrari of handguns, the Kimber seems to shine even in the flat light of this dreary, sunless day. • Stanton carries his weapon cocked and locked in a custom-made, non-thumb-break leather holster designed for speed. On the other side of his waist are two Wilson magazines, each holding six bullets; and there are two more in the pocket of his cargo pants. • "Don't think. React. When you think, you get in trouble," yells a small, wiry man in ninja pants and wraparound Oakleys. "It's simple. See the motherfucker, shoot the motherfucker." • The man is Pat Rogers, an internationally known combat instructor who looks—white hair, military demeanor, and all—like Senator John McCain's slightly demented brother. A former Marine and New York City cop, Rogers trained the elite units that guard Yasser Arafat and

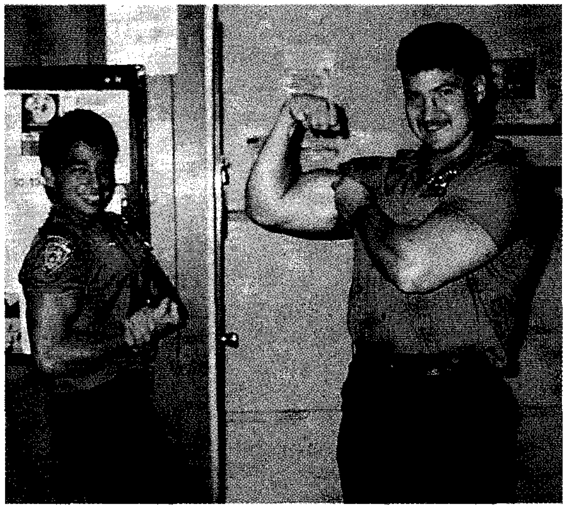
PHOTOGRAPHED BY LEN IRISH

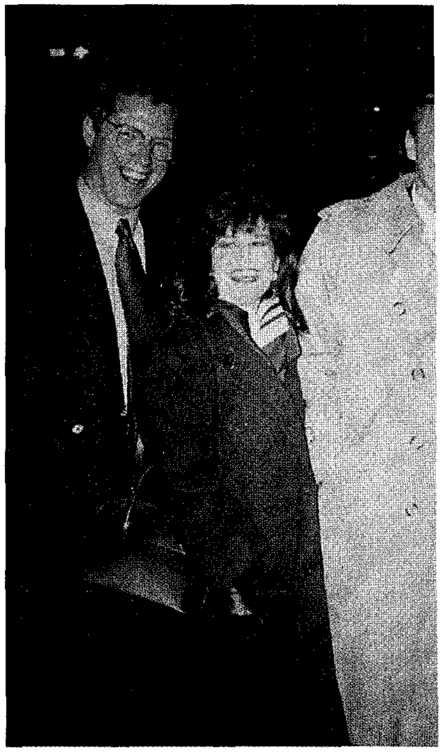
Egyptian president Hosni Mubarak. But on this morning, he is at the Pine Barrens Shooting Range, a lifeless collection of targets and sand hills on a former Air Force base in Westhampton. His student is New York private detective Bill Stanton.

"In a perfect world, when someone's coming at you"—all I can think is that in a perfect world, nobody would be coming at me—"one shot between the nipples should cause the assailant a significant loss of morale. It never does. So let's work on the Mozambique."

Rogers steps up to face the targets, which stand nine feet away. In the blink of an eye, shells fly and the air explodes with the sound of three shots. I can taste the gunpowder. "That's the drill," Rogers says with evident satisfaction. "Two to the chest and one to the center of the forehead. That'll stop anybody."

Stanton gets in his modified Weaver stance—feet just about shoulder-width apart, left foot slightly forward for balance—and on command gets off three quick shots. The tough one, the one to that small area of the forehead, is perfect. "You know," says Rogers quietly, "90 percent of the guys who do what Billy does don't get anything near this kind of training."





BIG DREAMER: Stanton, far left, flashing muscle with a fellow cop; above, ABC's John Miller, Cheryl Fiandaca, Bill Bratton, Bruce Willis, Stanton, and Michael Barrett near Il Mulino; opposite, with Rascals colleagues.

True. But in his career as a private investigator, Bill Stanton has never been called upon to put a bullet between the eyes of an onrushing assailant. Or, as a matter of fact, to fire his weapon for any reason. However, the gun is an indispensable part of the show, and the show is an indispensable part of the job. For Stanton, being a private detective is a full-time, scenery-chewing, perception-building, high-octane performance—from the sophisticated weaponry to the all-black *Matrix*-like outfit to the buffed-up body to the late-night escapades—and it's a role he was clearly meant to play.

In the small, competitive world of celebrity private eyes, image and self-promotion are everything. "There's no question that you've really got to bang the drum and make some noise to get them in the tent," Stanton says. "But once they're inside, you've got to give them a good show or they won't come back."

All of which is critical to understanding how a former cop, bouncer, and bodyguard from City Island built a private-detective agency with a seven-figure annual gross. He's worked on explosive, sensitive, headline-producing cases like the acrimonious Carl and Liba Icahn divorce, the Perelman-Duff debacle, the multi-million-dollar face-scratching dispute between famed saloon-keeper Elaine Kaufman and a customer, and the case of Charles Schwarz, the cop convicted of holding Abner Louima down while Justin Volpe brutalized him.

"Billy is always my first call," says bombastic attorney Dominic Barbara. "I've been doing this 31 years, and he's the best I've ever seen. He always gets it done. And I just love that smile."

Smile? With all due respect to the romantic image created by Raymond Chandler, today's hungry detective-entrepreneur isn't a laconic loner sitting around drinking gin, smoking cigarettes, and waiting for the sultry blonde to walk into his life. He's out promoting himself, putting on his show: successful, flamboyant, outrageous, wild Bill Stanton, P.I. The tough, smart, twenty-first-century private detective.

Friends and clients talk about Stanton's tenacity, his ingenuity, and his dependability as a P.I. But what they really want to talk about is everything else: his personality, his energy, his gall, his uninhibited social life, and his womanizing.

"People just want to be around him," says Fox News Channel anchor and friend Laurie Dhue.

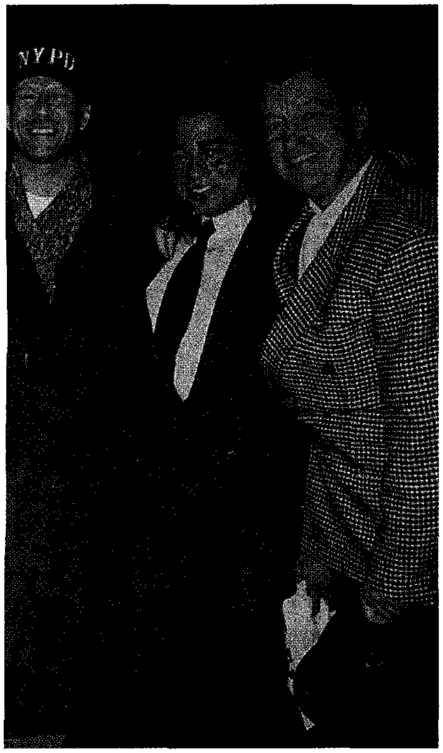
"Billy is unlike anyone I've ever met," says ABC correspondent John Miller. "His personality is overwhelming, and his personal story is remarkable. To look at what he's invented and how he's invented it is amazing. He's a character who could only exist in New York."

WHEN BILL STANTON ARRIVED AT THE 40th Precinct in the South Bronx to work his four-to-midnight shift on a cold March afternoon in 1987, he had no idea his life was about to change. He parked his old Mustang in the usual place, hit the locker room, put on his uniform, and stood for roll call. As always, Stanton was paired with Sergeant Al Parlato, a seventeen-year veteran who had, in the course of teaching him how to work the streets, become a kind of father figure for him.

Thirteen years ago, the 40th Precinct was one of the worst in the city. The cops called it Alcatraz. There was gunfire just about every day, and as hard as some of the cops worked, the neighborhood remained a virtual free-for-all: robberies, muggings, shootings, rapes, drug deals, murders. There were only two reasons a cop got assigned to the four-oh. Either he was being punished or, like Stanton, he was a rookie with no hooks (connections) to get him a better assignment.

On his way out to the patrol car, Stanton tossed the usual obscene insults back and forth with a couple of his friends in the squad. Then he and Parlato started their shift the way they always did, at their favorite coffee shop on 149th Street and the Grand Concourse. (There was a waitress they couldn't resist.)

The two men seemed an odd pair. Parlato was a cop's cop, the most popular guy in the four-oh if not the entire Bronx. With just over two years on the



job, Stanton was still essentially a rookie. But he was impossible to ignore. Loud and cocky, he was the precinct peacock, the kind of cop who bought a full set of custom gear—from shirts to nightstick—on the day he graduated from the academy. He was a lean, tautly muscled triathlete, and oh how he relished taunting his less snappy-looking colleagues.

But Parlato loved Stanton's sense of humor, his manic energy. He picked Stanton to be his driver because he believed he saw something special in him, a raw intelligence, and the two became inseparable. They worked well together, and they even screwed up well together.

Like the time they were doing a midnight-to-eight tour and they were both really tired. At 4 A.M. they stopped for a red light at 138th Street and Brook Avenue, a very busy intersection. Parlato still laughs when he remembers he closed his eyes for just a moment and woke up an hour and a half later. They were still at the intersection. Stanton was fast asleep with his foot on the brake. Traffic was going by all around them. Somehow, no one thought it was worth reporting a running radio car in the middle of the street for an hour and a half with two sound-asleep cops in it.

Their shift on that critical night in March, however, got off to a quiet, routine start. For a couple of hours, they drove around so Parlato could check, as sergeants often do, on the cops out on foot patrol. But just before seven o'clock, the radio began to squawk a priority code: *1085-Forthwith. 1085-Forthwith. Officers in pursuit need assistance. Repeat, officers in pursuit need assistance.*

> **"You know, most cops sit around and dream about winning the Lotto or someone dying and leaving them money," says former partner Sergeant Al Parlato. "Not Billy. He was gonna do it himself."**

"When this happens," says Stanton, "your adrenaline goes from zero to a hundred in two seconds flat. 'Cause now you hear a cop yelling into his radio as he's chasing someone. You hear him huffing and puffing, and you hear all kinds of other noises, and you don't really know what's going down. You just know you gotta get there. So it's lights and sirens, and the juices are flowing. I mean, I'm 23 and I'm Superman. I even had an *S* on my vest. And I'm thinking, *I'm gonna get the bad guy as my trophy.* I'm gonna say to the other cops, 'I beat you guys.' "

When Stanton and Parlato screeched up to the scene, Stanton spotted one of the cops chasing the robbery suspect on some train tracks just below street level. He let his door fly, and he was out of the car practically before it stopped. He scaled two fences and was running along a wall that was six feet above the tracks.

"They were about 25 yards ahead of me, and I could see them go into a tunnel. I couldn't go any further unless I got down to the tracks. So, thinking I'm Rambo, I jumped," Stanton says. "And as soon as I jumped, I knew I was in trouble. I was in the air too long. The tracks got lower as they went into the tunnel, and what had been maybe six feet was now more like twelve or fifteen feet."

Stanton put his hands down to help cushion the fall, and when he landed, his palms hit the ground and he fell over backward. For a moment he thought he'd gotten lucky. He was so pumped, so adrenalized, he felt no pain and was ready to pick up the chase.

"I go to grab my gun, and it was dark, and I didn't seem to be able to get at it. For a minute, I didn't understand what was going on. My fingers just wouldn't curl around the handle. Then I saw the blood squirting everywhere. So the other cops are yelling, I'm yelling, and I'm pissed because I'm out of the game now. And Parlato is standing up on the wall like a dog looking to jump in a pool. He's moving back and forth trying to find the right spot. He never did actually jump."

Landing in debris on the tracks, Stanton severed the tendon and some nerves in his right hand. The injury required several surgeries, and then almost a year of physical therapy. But in the end, he was still unable to produce the sixteen pounds of pressure required to pull the double-action trigger on a .38, the NYPD's standard-issue weapon back then. As a result, Bill Stanton's career as a cop was over.

THERE WERE NO MAUDLIN ALL-NIGHTERS AT McSherry's across the street from the precinct. There were no watery-eyed heart-to-hearts between Stanton and Parlato. Stanton had always wanted to be a cop, and he was deeply disappointed that he couldn't be one anymore. But he also recognized it as an opportunity.

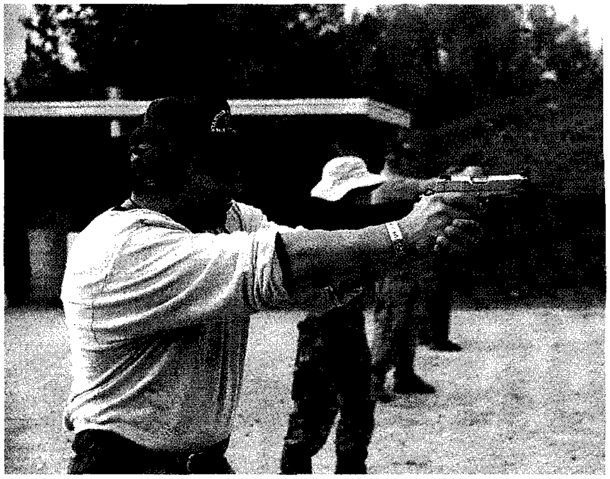
His injury was a chance to get out of the Bronx, to see some of the world, and, as things turned out, to reinvent himself. Here was this half-Polish, half–Puerto Rican kid from City Island whose father drove a cab and whose mother was a legal secretary. A kid whose brother was always the smart one, the good-looking one, the one with all the promise.

Now he was 24, out of a job, and with-

Photographs courtesy Bill Stanton.

out any easily identifiable skills. But though he'd rarely been anywhere beyond the Bronx ("It was like I lived in Mayberry and Manhattan was Mount Pilot"), he had an insatiable hunger to succeed, to get a piece of the good life. "Billy really loved being a cop," says Parlato, who recently retired after 32 years on the job. "But he was always a dreamer. We'd park sometimes when there was a lull, and he'd talk about being a star. Not an actor necessarily, but some kind of celebrity, something in that life.

"You know, most cops sit around and dream about winning Lotto or someone dying and leaving them money. Not Billy. He was gonna do it himself."



"Bill appears genuinely fascinated by women, which is the key difference between a womanizer and a romantic," says New York *Times* media reporter Alex Kuczynski.

What Stanton has done is become a player. First, there's his business, the private-investigating agency with its colorful case mix that includes Fortune 500 companies as well as high-stakes matrimonial dustups and complex criminal actions being handled by some of the city's most visible lawyers: people like Richard Emery, Joe Tacopina, Ron Fischetti, and Larry Shire.

Then there's his social world. He's become a kind of star at night, a legend in certain circles, for his stamina, his creativity, and his often outrageous behavior. He's a regular at Elaine's and Il Mulino. The maître d's at 21 and Fresco and Chicama greet him by name.

And when he's out at night, which seems to be pretty much all of the time, his gravitational force pulls in a Manhattan menagerie that includes the city's best-known lawyers and cops, journalists, the occasional executive, TV producers, and a sprinkling of actors, models, Playmates, and topless dancers. (Unbeknownst to many people, given his high nocturnal profile, he has been married almost four years to a churchgoing chiropractor-nutritionist named Jane, whom he's known since he was 19. Though they have no kids, she anchors what is almost his secret "normal" life, which actually includes quiet family time.)

Stanton has even become a go-to talking head on security issues for Fox, MSNBC, and CNN. When Elián González was scooped up by the Feds, there was Bill Stanton on *Good Morning America* explaining the tactics used in that kind of operation.

Stanton is so tight with the city's top cops that he often has dinner with Bill Bratton; he has a line to new commissioner Bernard Kerik; and department chief Tom Fahey is a good friend. He's so much a part of this inner circle of celebrity cops that he even got former NYPD deputy commissioner Jack Maple to become his partner. And to accept second billing: the firm is called Stanton & Maple, P.I.

"Billy's certainly not everybody's cup of tea," says Bratton. "But he's very creative; he's always thinking. And that's probably why he and Maple get along so well. Both of them are characters. Dreamers who're always coming up with what seem like crazy ideas. But every once in a while one of them works. Both are also deceptive in terms of appearance, and you've got to get beyond the façade to realize how smart they are."

Among the many things Stanton has cleverly picked up from Maple and Bratton and their fraternity is the idea of a kind of restored 1940s romance about police work. The notion (which they very successfully put forth when they ran the NYPD) that there is glamour and honor in fighting crime: the impossibly quaint but appealing picture of real men protecting people and doing good work during the day and then hanging out together drinking in saloons at night.

"The key thing in this business is knowing people," says onetime star cop and now matchless celebrity P.I. Bo Dietl. "I haven't been home for a family dinner between Monday and Friday in probably fifteen years. You need to be out there every night circulating and meeting people. You need to be networking, and that's really something Billy has used to great advantage."

Dietl is the Bill Gates of celebrity private eyes, the 800-pound gorilla, the archetype against whom everyone else measures himself. Including Stanton, who has feuded on and off with Dietl over the years and was actually fired by him four times in the early nineties. "I really like Billy and I gotta give him a lot of credit," Dietl says, "for coming as far as he has. Believe me, nobody's as surprised as I am. 'Cause to tell you the truth, as a detective, he still couldn't find a black person in Harlem."

Mike Ciravolo, who runs Dietl's operation, laughs when I ask him about Stanton. "I sent him out on a routine surveillance six years ago, and I'm still waiting for him to come back. Billy's got a black belt in bullshit. He could charm the balls off a brass monkey."

Like Dietl, Stanton is a shameless self-promoter—everything springs from the force of personality. Stanton is good-natured, laughs easily, and makes others laugh as well. But there is nothing cool or sophisticated or subtle about the Stanton charm. By current standards, he is pure caveman or, perhaps more accurately, a graduate of the Frank Sinatra–Arnold Schwarzenegger finishing school.

He's disarming and often shockingly blunt, and on a bad day he can look and sound like a guy who's dream in life is to be a male stripper. But there is also something innocently adolescent about him. He gives off a clear sense that he's a guy who likes to have fun.

"Bill appears to be genuinely fascinated by women, which is the key difference between a womanizer and a romantic," says New York *Times* media reporter Alex Kuczynski, who has known Stanton for several years.

"I've cried on his shoulder and gone to him for advice," says Fox's Laurie Dhue. "And he always makes time for me. He's a real friend. And as brash and outspoken as he is, women find him attractive because he appeals to their needy side. He makes women feel beautiful."

Men respond to Stanton as well. There is a long list of guys who call him and almost plead to go out with him because, as he would probably put it, using one of the endless movie references that dress up his conversation, at night, he's like

Maximus striding into the Colosseum.

One night at Il Mulino, Stanton was doing the Stanton thing, chatting up several attractive women he'd just introduced himself to at the bar while everyone was waiting for a table. There was some mildly suggestive, playful teasing, and everyone was all smiles. A little while later, when the women had been seated at a table next to Stanton's, one of them got up to go to the ladies' room.

She stopped and said something innocuous to Stanton about her after-dinner plans. He smiled, picked up the pepper mill from the table, and said, "How 'bout I get some batteries for this and we have a party?" Rather than smack him or look horrified, she smiled, leaned over, and began stroking his ample chest.

TRIGGER HAPPY: Left, Wild Bill on the range; below, fledgling cop Stanton and his mother.

"If I walked into a room and did some of the stuff he does, I'd probably feel the force of somebody's fist against my jaw," says ABC's Miller. "But he's so good-natured, he has a way of pulling it off."

And he's always on. In the morning, at night, on the phone, in his office, at lunch. Tirelessly networking, Stanton draws people into his universe and starts connecting them with one another. And along the way, anything he can do for them he does, from a simple introduction to a job to concert tickets.

It's unspoken, of course, but all these things are chits that go into the main computer of the great favor bank that makes New York turn. "He has this constant desire to do something for the other person," says Dominic Barbara.

Keeping the swirl in motion is an extraordinarily high-energy enterprise. He spends two hours a day working out at the Reebok Sports Club NY, which has, of course, become a client and is where he cracked a health-club theft ring that was stealing things like $15,000 Rolex watches from lockers.

More critically, he averages 5,000 minutes a month on two cell phones used mostly in his maroon Durango, which he refers to as the "war wagon." It is specially equipped with a global-positioning navigation system; Nextel two-way radio; radar scrambler; video camera with a night-vision lens; a hand-activated, touch-sensitive safe (it opens by identifying his fingerprints); a full-size, lifelike dummy in the backseat wearing a straw cowboy hat; and a remote starter.

Even a short ride in the truck means getting immediately sucked into the vortex. One afternoon, we were on the L.I.E. in a blinding downpour on the way to inspect a murder scene critical to one of his cases. As he munched on a whey protein bar (his food intake goes from the sublime to the ridiculous; one morning at seven, he was eating leftover sausage and peppers and an hour later a beef jerky), he talked on both cell phones, repeatedly checked his pager, and feverishly poked his Palm PC.

Ignoring the weather, he worked the phones nonstop during the two-hour round-trip, talking to his investigators and two lawyers; he promised to get someone else 'N Sync tickets; he made arrangements for a five o'clock appearance on Fox; he discussed the previous night's mischief with a cohort, as happily as an adolescent; and he promised a corporate client on his way in from Chicago that he'd make arrangements for them to go out that night.

DESPITE ALL THE GLOSS, THE SHOWMANSHIP, and the hell-raising nightlife, Stanton remains, in many ways, the quintessential private eye, the guy who handles routine surveillance and tawdry cheating spouses. Beyond that, however, Sam Spade wouldn't recognize much of the work—computer security, for instance, and corporate due diligence, which includes everything from background checks on prospective employees to unraveling sexual-harassment cases.

"We're working for a company," Stanton says, "that's interested in how one of its competitors keeps coming up with hugely successful products. Our job is to find out who's generating the ideas and how they're doing it. Once we identify the genius, they can try to steal him."

Corporate work can be stranger than you'd think. "We handled a case," Stanton says, "where we were hired to protect the CEO of a pharmaceutical company. The company makes colored contact lenses, and believe it or not one of these white-supremacist groups issued threats against him because he was enabling non-Aryan types to have blue eyes."

Surely no one has ever done more with less time in the police department than Stanton. "You know," says Miller, who was Bratton's deputy commissioner for public information, "part of me feels like, Who the hell did he think he was to try and fashion himself into the modern-day Sam Spade and start taking on clients who use Kroll and Fairfax and Bo and people on that level? He had an awful lot of nerve to do that. On the other hand, he went and did it. And a lot of guys who saw him on the way up and said, 'Who does he think he is?' and 'He'll never make it,' are now asking if he can give them work here and there."

Stanton has this Ralph Kramden, unrealistic-dream-of-the-week side to his personality that enables him to go after something even when it seems clear to those around him it makes no sense.

"He works off an entirely different page than other people," says Mike Swain, a nineteen-year NYPD veteran who oversees the day-to-day operation of Stanton's company and has been with him since they worked together in the 40th Precinct. "I could never come up with the stuff he comes up with. And that's one of the reasons he's the best at putting together a scam or an undercover operation on a case. It's always another TV episode, and he's starring and writing the script."

THOUGH STANTON DIDN'T PAY HIS DUES the traditional way, his current social and professional success came after a decade

Photographs courtesy Bill Stanton.

of grunt work, of getting experience wherever he could and trying to learn from the right people as he went along.

When he was forced to retire from the NYPD, Stanton spent his first couple of years as a civilian, predictably making the most of the few attributes he had. He became a bouncer. The place was a very popular working-class club in Manhattan called Rascals. “The owners, Tommy Nally and George Stephanos,” he says, “taught me about Manhattan nightlife.”

But the work was tough. “It was a place that attracted people from the boroughs who wanted a night out in the city but couldn’t get into the A-clubs. And the mentality of the guys was, ‘If I’m not gettin’ laid, I’m gonna get into a fight.’ ”

Next he tried security, working the midnight shift guarding a construction site. He was posted on the fifty-second floor. “So I’m there, and this cop with a big gut shows up to work with me. He’s got his blanket and a little TV and his lunchbox, and he sets up his bed on the Sheetrock,” Stanton says, shaking his head and starting to laugh. “I remember I just sat there all night freezing my ass off, listening to that fat, alcoholic motherfucker snore, and thinking about my life working for $12 an hour. As I watched him, I knew I was looking at the Ghost of Christmas Future.”

“I had to get into Elaine’s if I was going to be a player. That was the watering hole. That’s where the buffalo and the rhino went: the top cops, the actors, the writers, the news people, and the producers.”

Stanton figured his only way out and up was to get some real training, to add value to what he was trying to sell. He’d met a guy who was a member of Henry Kissinger’s security detail who convinced him that protecting politicians, celebrities, and dignitaries might be the kind of thing he was looking for.

So Stanton took a course at the Executive Protection Institute in Virginia. When he got there and took a look at the competition—ex–Navy SEALS, CIA, FBI, Secret Service, state troopers—he quickly realized he was completely overmatched. “They looked like the Boys from Brazil, and I was looking like some mutt from the ASPCA.”

It was here that Stanton got his first real sense of the importance of personal style. “The clients wore us like they wore their jewelry,” he says, “so the way you looked and behaved was important. They assumed we were all qualified.”

Stanton learned how to act, which fork to use at dinner, and how to blend into the background. He began buying better clothes, and he realized there was this whole world he’d known nothing about. He worked for the king of Greece, the Rockefeller family, John Kennedy Jr., and Jackie O. Stanton’s hair was quite long back then, and the former First Lady would sometimes help him pin it up. She also sweetly offered small tips—on fashion or manners—to help him bevel some of his rough edges.

After about a year, just around the time he was becoming frustrated by the long, lonely hours of protection work, Tommy Nally called with an offer. The China Club was opening a place in Aspen, Nally was going to manage it, and he needed someone to handle security, run the front door, and work the VIP area. Within 48 hours Stanton had packed up his Pathfinder, and the kid who’d never been west of New Jersey was on his way to Aspen.

“I was in Aspen working on getting the club ready to open,” says Michael Barrett, one of the owners of the China Club. “Suddenly these phone calls start. ‘Hey, it’s Wild Bill. I’m on my way, I’m in Illinois.’ Then, a little while later, ‘Hey, it’s Wild Bill. I’m in Indiana. I got on my slicker and my cowboy hat.’ ‘Hey, it’s me again, and I’m in Nebraska, and I’ve had like 22 cups of coffee.’

“He probably called 25 times during the 48 hours it took him to drive out there. He believed he was taking the first real step toward where he wanted to be. You know, Aspen, celebrities, and all of that. It was like opening Pandora’s box.”

When Stanton finally arrived at Barrett’s house, he kicked in the door, dropped to his knees, and kissed the carpet. “Wild Bill’s here,” he screamed.

“We had people over for dinner,” Barrett remembers, “and at this point I really hated him.” Nevertheless, he stayed with Barrett, and they quickly became fast friends. Within three weeks, he’d also become fast friends with Sylvester Stallone (it is hard to overstate the significance of this for a kid who’d had *Rocky* and *Rambo* posters in his bedroom growing up).

“Aspen was party fuckin’ central,” Stanton says. “I couldn’t believe the drugs, the sex . . . But I realized after a while that I was popular for what I was not who I was. I ran the door at the hottest club in town, the place everybody wanted to be.”

After eight months, he was back in New York, bouncing around between the China Club, Bo Dietl, and protection work. One day he’d be picking up the Stanley Cup at the airport, responsible for guarding it and getting it to a WFAN radio promotion, and the next day he’d be working security at Moe Ginsburg.

“I was like a cowboy working roundup to roundup. I’d be with the king of Greece, working protection, and we’d go to the opera, to Cipriani, and shopping at Ferragamo,” Stanton says. “And then the next night I’d be guarding a dead body at some fuckin’ funeral parlor in the Bronx because the guy’s family thought the estranged wife was going to kidnap the corpse.”

If his daytime life was out of control, his nights were even more so. The locus for his excesses was the China Club, where he worked, partied, and sometimes even slept. “I was having the time of my life,” Stanton says, “living paycheck to paycheck and looking for adventure.” But he knew he needed focus.

“I told him he was better than just working security at my club and handling the odd private-eye and protection gig,” says Michael Barrett. “I told him there was more to life than staying out

All night and ending up in bed with ome broad he didn't know or care to know. I stayed out and got wild, but I owned the club. He needed to find his niche in life."

Stanton knew Barrett was right. "I felt ike I was becoming a party boy," he says. I felt like the good-looking chick everybody wants to fuck but nobody wants to ake home to meet their mother."

PIECE OF THE ACTION: Above, Bill Stanton with Sylvester Stallone and former boss China Club owner Michael Barrett; left, with *Providence* actress Melina Kanakaredes.

Then, thanks to a little serendipity and a good measure of creativity, two things happened that changed his life. Barrett had run into Dominic Barbara at a dinner party, and the blustery litigator asked f he knew anyone who could handle security for a party he was throwing. Barrett immediately thought of Stanton, who was so eager he volunteered to do it for free. The party was Joey Buttafuoco's get-out-of-jail celebration at a Long Isand restaurant called Cafe Testarossa.

"After that, Dominic started giving me work," says Stanton, who credits Barbara with enabling him to start his detective agency. "Small jobs at first, but he always said, 'Stick with me, kid, and we'll build something here.' "

Equally important was Stanton's move into Elaine's to get himself a seat at the table with William Bratton, Jack Maple, and the city's other celebrity cops.

"I felt I had to get into Elaine's if I was going to be a player in security and private investigations," he says. "I believed that was *the* watering hole in every sense—that's where the buffalo and the rhino went: the top cops, the actors, the writers, the news people, and the producers."

He also decided he needed to meet William Bratton. It was 1994, and Bratton was at the peak of his fifteen minutes. He was the city's new top cop, a cool, commanding presence in crisply starched shirts with white collars and cuffs, and he was reforming the department, cutting crime, getting tons of press, and hanging out at Elaine's. Not exactly a guy Bill Stanton, with his shoulder-length hair, leather pants, and muscle shirts was likely to become friends with. Stanton, however, had a strategy, one that was pure Billy-vision.

Bruce Willis was a China Club regular, and Stanton had become chummy with him. He knew that Willis was a Republican, an enthusiastic supporter of law enforcement, and a guy who liked photo ops with well-known public officials. He also happened to be in town shooting a *Die Hard* movie. So, on a Monday night on the VIP deck of the China Club, Stanton asked Willis if he'd like to do a public-service announcement for the NYPD.

Willis quickly agreed. The problem was that Stanton knew absolutely no one at police headquarters—the highest-ranking person he knew was his old partner, Sergeant Al Parlato. He called information and got the phone number for police headquarters. Then he called the main number and actually began to tell his story to an operator. "You represent who? And he wants to do what? Huh?"

Half-a-dozen calls later, the request found its way to the desk of John Miller, who was intrigued enough to call Stanton back. "I really had no idea what to make of Billy until we sat down," says Miller. "And then I got an idea about the level of energy we were dealing with."

Stanton suggested a dinner so everyone could meet, and within a week, Bratton, Willis, Miller, and Stanton were sitting down at Il Mulino. A few weeks later, the NYPD had a TV commercial by Bruce Willis. And everyone was happy. But no one was as happy as Stanton, who had successfully, implausibly, pulled off a deal (scheme) that got him on the inside.

After the commercial was done, Bratton invited Stanton to Elaine's. (He also told him to get a haircut.) "Once I walked in there with him, I was a made man."

His acceptance at Elaine's, he believed then and he still believes now, gave him credibility that was particularly important given his anemic résumé. "Remember, perception is everything. I can bring my clients there, and I've met all kinds of important people in the corporate world and in law enforcement. It creates an aura of success. People say, 'Oh, who's that guy, I see him here all the time?' And it's like a subliminal sale. They think, 'Oh, if he's here all the time, he must be good.' "

FOR YEARS, STANTON HAS BEEN HAUNTED BY a scene near the end of *Raging Bull*, where Jake LaMotta (Robert De Niro), the onetime world middleweight champion, is sitting in a bar in Miami. He is in the midst of an awful, unstoppable downward spiral. He has become a fat, pathetic, cheesy character in cheap clothes, and he starts talking to a blonde at the bar. "Are you 21?" he asks her. "Are you sure you're 21? Can you prove you're 21?" (Of course she wasn't 21, and LaMotta is arrested the next day for statutory rape and has no money to post bail.)

"This is a funny business," Stanton says one night while driving to see a client. "In the cosmetics business, Lauder may have a 50 percent market share, but in this, no one has more than a couple of percent. You know Al Pacino's third cousin might be a retired cop, so he gets some contract that way even though he probably doesn't know shit. It can be tough to build and sustain something."

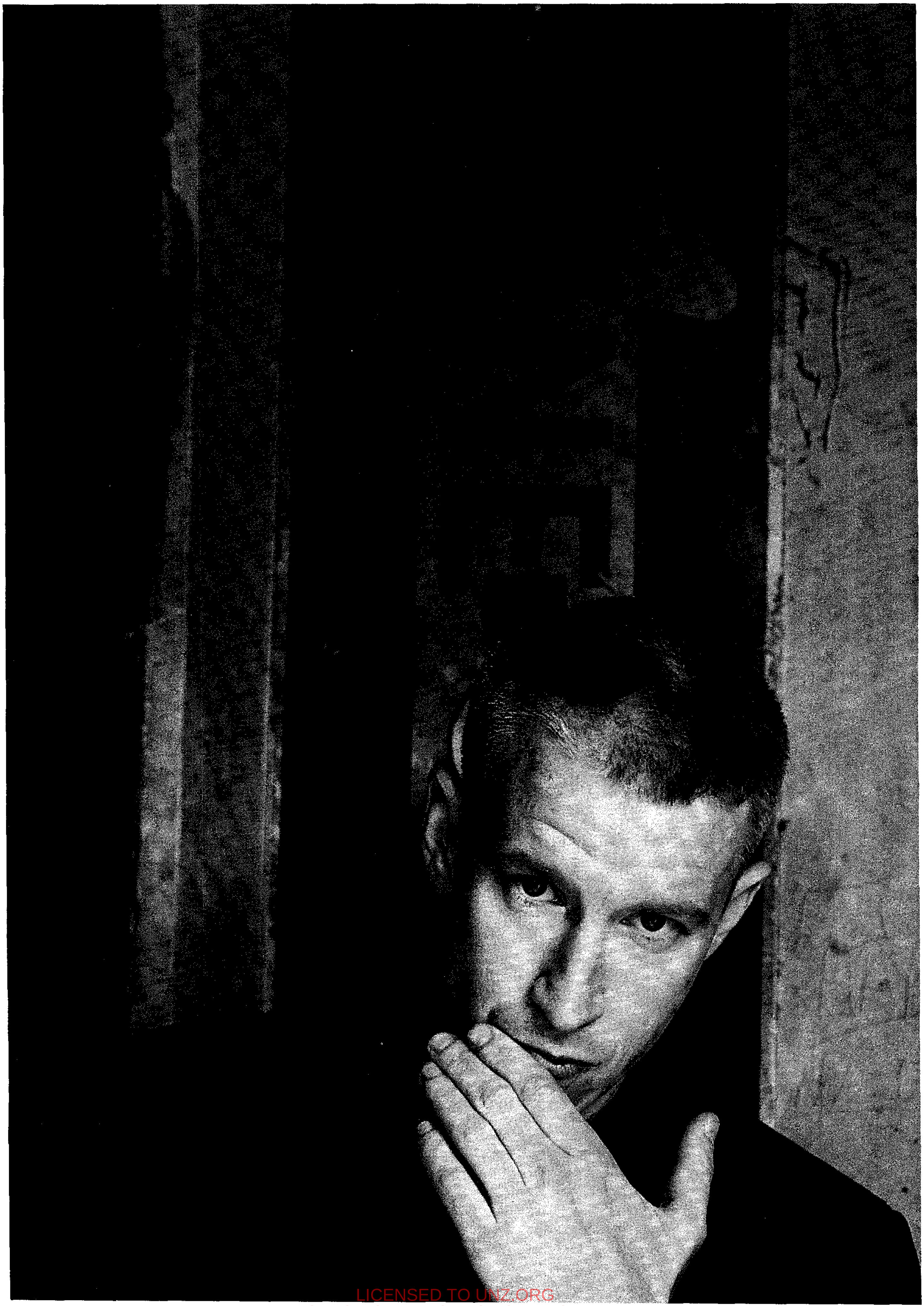
It is particularly difficult because success for Stanton is so dependent on the larger-than-life character he's developed. "Billy is a very bright, talented guy," says his partner, Jack Maple. "But if I had any reservations about going into business with him, it was the concern that some people wouldn't be able to see past the image. My counsel to him has always been that he's got to show people who he really is. They have to see the serious side as well as the other side."

Stanton knows he has to walk a very fine line when he's performing. He has to maintain the show, but he also has to make sure he doesn't cross over into parody or alienate people he's trying to attract as clients. Particularly since he now spends a lot of his time competing for business in boardrooms.

"How many times can I put on the red nose and big floppy shoes?" he asks. "You know, after a while I get a little tired of it."

On the other hand, practically everything in his life now depends on it. "Believe me," he says one evening just past midnight as he's preparing to go out, "I know that unless I'm out there with the tambourine, it ain't gonna rain." ■

Photographs courtesy Bill Stanton



Mole Man

At 33, Anderson Cooper has been a model, a war correspondent, and an anchorman. Now Gloria Vanderbilt's son has gone underground—as host of a new show, *The Mole.* By Vanessa Grigoriadis

OF ALL THE PEOPLE WHO HAVE FALLEN FOR Anderson Cooper, no one has fallen harder than Jessica, a 19-year-old Mount Holyoke sophomore. Four years ago, Jessica—radical libertarian, animal-rights advocate, and Elvis Costello fan—started the unofficial Anderson Cooper fan club, in hopes of "bringing together Anderfans around the globe." She called it Gunmetal Grey, in honor of Cooper's hair color. On her Website, she included a FAQ section, to answer such questions as "Who is Anderson Cooper?" The answer: "He is a god among men."

This modest assertion is made on the basis of Cooper's impressive rise in the news business, first as a war reporter for classroom-news network Channel One and later as ABC News' youngest correspondent (when hired, he was 28). In quick succession, Cooper worked for *20/20 Downtown,* as a reporter for the weekend news, and as anchor of the overnight broadcast *World News Now.*

Predating the posse of MSNBC Gen-X pundits and current ABC tyro Chris Cuomo by at least a half-decade, Cooper—the son of writer Wyatt Cooper and heiress Gloria Vanderbilt—deployed an earnest, no-nonsense reporting style on difficult assignments, like war-torn Rwanda and Bosnia. At Channel One, he scored with a generation of young fans; at ABC, he won over baby-boomers and peers alike.

But last month, Cooper announced that he was departing from news to host a new ABC reality show called *The Mole.* Beginning this week, and for the eight hence, Cooper will be found not on the West Bank but rather in "dozens of exotic locales." As in *Survivor,* the ten contestants in *The Mole* compete for $1 million. The twist? One of them is a saboteur whose identity is kept secret even from Cooper, the show's commentator, mediator, and wise man; the contestant who figures out the mole's identity wins. Cooper says he leads viewers "on a journey." He wears a black leather jacket. A recent post on Gunmetal Grey reads: IT'S THE APOCALYPSE!!!!

"It was a scary decision," admits Cooper, who speaks with the camera-friendly suavity of most TV journalists. "However, I wasn't happy at the network," he continues. "I'd found myself worrying about things like how much airtime I got. I was becoming someone I used to make fun of."

Though a reality-show host also seems like someone he'd make fun of, Cooper says that he liked the plot of *The Mole* enough to risk the potential damage to his news career (he also might have been tempted by the salary, rumored to be in the mid–six figures for ten weeks of work). But the risk factor was far compounded when ABC News decided that its onetime golden boy would not be welcomed back if he crossed the entertainment-news divide, perhaps to avoid a controversy similar to last summer's over newswoman Julie Chen's role on CBS's *Big Brother.* "That line has been blurred so much," retorts Cooper. "I don't really think this is the place to take a stand."

In any case, he has no plans to make his living as a game-show host; he'll continue to work on serious journalism, presumably somewhere other than ABC. Last year, USA Networks gave the young newsman his own one-hour documentary show. "Anderson's work is idiosyncratic and damned good," says USA chairman Barry Diller; nonetheless, the series was canceled over creative differences six months later. Currently, Cooper is working on a documentary about transgendered teens, and another on pedophiles. He talks of traveling to Uganda to cover the ebola epidemic, or to Pakistan in pursuit of a notorious serial killer. "I'm flying blind," he admits.

SO IT IS THAT AT NOON ON A BITTER DECEMBER day, Cooper is just hanging out at home, a pretty floor-through in a pale-blue Chelsea townhouse. "I've been concentrating a lot on my Quogue house," he says apologetically as he descends into a red velvet chair. "That's why I live in a hovel."

Though these spacious chambers hardly deserve such derision, Cooper's is a basement apartment, very dim, with a battered front door behind a flimsy gate. It's not quite the way he was brought up as a child, but his past is still very present here. Dozens of family portraits hang throughout his home, including a vivid painting of his father, who died when Cooper was 10. Wyatt bears a startling resemblance to his son—premature gray, eyes the color of acid-washed jeans. There are photos of his mother as well; now 76 years old, Vanderbilt lives alone near Beekman Place. Cooper spent Christmas there, just the two of them, sharing a dinner of spaghetti and Vanderbilt's special sauce.

Her son, however, has none of his mother's flamboyance. Quick-witted but serious, Cooper was purposeful even as a child, embarking on a modeling career when he was 11 to make his own money (Ford booked him for ads for Macy's and sittings for Polo). "My mom thought it was weird, but she wanted me to be independent," he says, recalling that Vanderbilt often sang Billie Holiday's "God Bless the Child": "Mama may have, Papa may have, but God bless the child that's got his own."

With modeling income in hand, the teenage Cooper frequented Phillips auctions, where he bought thousands of toy soldiers from obscure wars: Even now, tiny iron Zulus, Indians, and Sudanese are arranged in elaborate tableaux in the corner of his living room. War was his first passion as a child; journalism came later, though it seemed an odd calling for a man whose parents spent much of their life trying to elude public scrutiny.

His mother has always been an obsession of the press, which has documented her inheritance battle, love affairs, declining fortune, and an incident that most shaped Cooper: the suicide of his brother, Carter. Two years Anderson's senior, he leapt from his mother's penthouse in 1988.

"I don't know why that happened," Cooper says of his brother's death. He pauses for nearly two minutes. "But I'm trying to figure out a way to not have to ask that question. I looked for a why—why some people starve and some thrive, why some survive and some die. Now I'm trying to figure out how to live in a world where there isn't always a why."

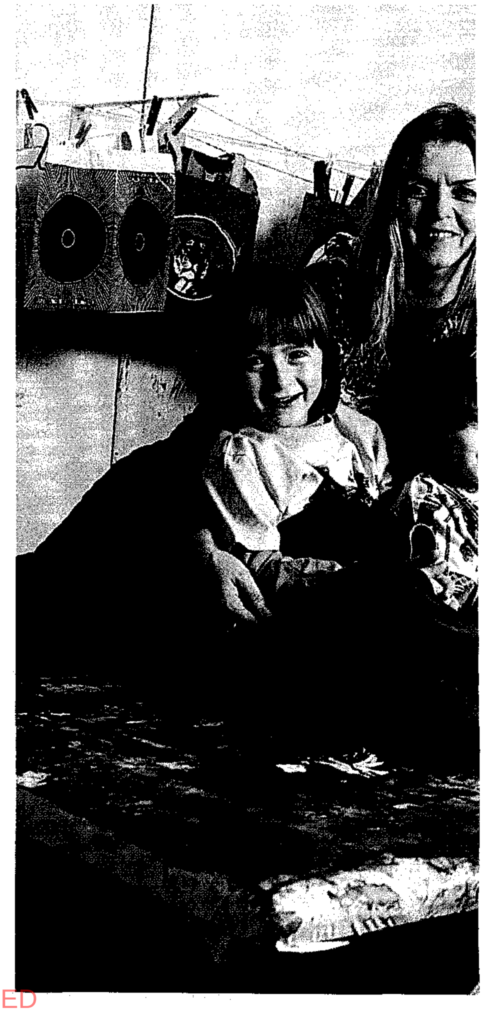
What better way, then, to celebrate the randomness of life than on *The Mole*?

"I guess so," says Cooper. "I just hope it's not cheesy." ■

Photographed by Nigel Parry

WHAT'S MY LINE?

Forget that screenplay in the desk drawer: The New York fantasy of the moment is your own line of handmade T-shirts, halter tops, or handbags. And it's become a reality for a remarkable number of amateur designers armed with scissors, a sewing machine, and a way with rhinestones. **By Marisa Fox**

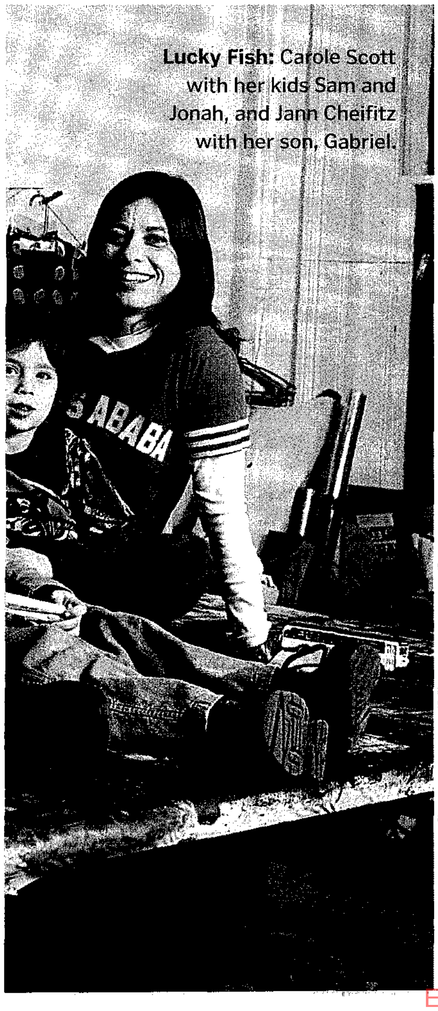


MEREDITH STRAUS WILL NEVER FORGET THE BRISK MORNING LAST JUNE when she stood in line outside of Henri Bendel for three hours. She had responded to an ad in *Women's Wear Daily* calling all wannabe designers to show their wares at Bendel on Monday, June 5, at 8 A.M., on the lower level. This twice-yearly event is called Open See, something like an open casting call, and it seemed too good an opportunity to miss. • "I figured if I got there at 7:30, I'd have time to grab a cup of coffee and make the front of the line," says the 26-year-old Woodbury, Long Island, native. But she was wrong. Straus was the one hundredth person to arrive, and by nine o'clock the line had snaked around 55th Street. • "I felt like I was auditioning for *A Chorus Line,*" Straus reminisces with a laugh. "It was very *Fame.* Everyone was there with a garment bag in hand, checking each other out. But everything was all wrapped up, so you had no idea what the next person was showing." • If everyone in L.A. from the valet to your personal trainer has a screenplay in the works, the quintessential New York moonlighter-of-the-moment has an idea for a cool new

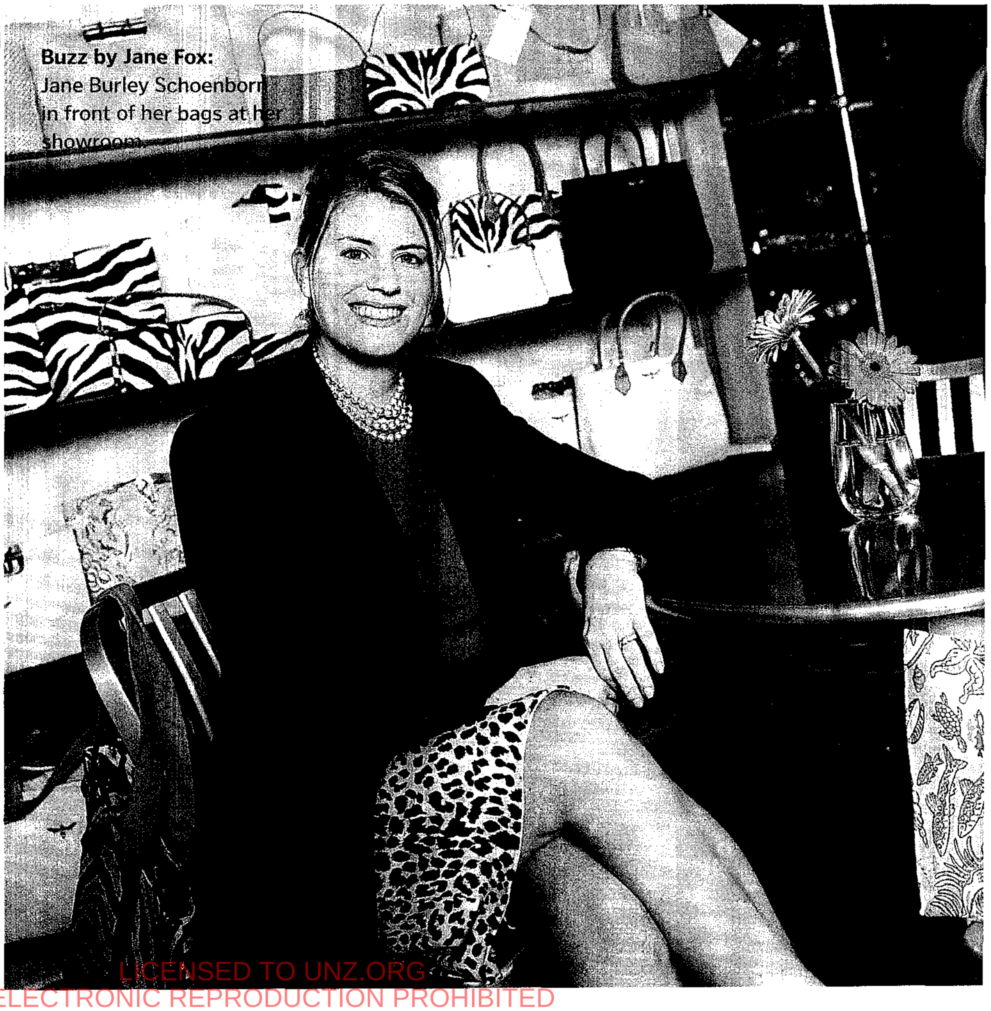
PHOTOGRAPHED BY DANIELA STALLINGER

EffayNyrie: Laila Minott and Katani Seagar.

Heatherette: Traver Rains and Richie Rich.



Lucky Fish: Carole Scott with her kids Sam and Jonah, and Jann Cheifitz with her son, Gabriel.



Buzz by Jane Fox: Jane Burley Schoenborn in front of her bags at her showroom.

halter top or studded T-shirt. When Bendel revived the Open See two years ago, about 50 aspiring designers showed up; at the next one, January 22, they expect ten times that number of after-hours designers. Straus, for instance, works for Merrill Lynch by day but makes slinky silk camisoles at night.

This may seem odd until you realize that's exactly where Josie Natori came from before she started her own lingerie business. "How do you leap from finance to fashion?" asks Natori, who fled a six-figure salary as a Merrill Lynch vice-president some 25 years ago. "I got bored at my job. I had money, but creatively I felt dry. And I've always had an artistic streak. I realized I needed that creative side to be fulfilled."

From her Wall Street perch, Natori tried her hand at various ventures, from importing baskets from her native Philippines to dealing furniture, until one day she showed a traditional Philippine embroidered blouse she'd found to a buyer at Bloomingdale's and everything clicked.

Natori quit her job as soon as she got her first orders—not from Bloomingdale's—and within a few months, she had designed a whole line. She has never looked back.

But Meredith Straus isn't about to leave her job at Merrill Lynch just yet. "It's a means to make money until my dream of being a designer pans out," she says. "And strangely, it's a good balance. My day job is so conservative that when it's time to design, I'm dying to be creative."

"A lot of these people have day jobs," says Ed Burstell, vice-president and general manager at Bendel. "And through the years, some of them have become part of our core buys."

Of course, Bendel isn't the only store in town tapping into this world of not-ready-for-prime-time designers. Barneys and Bloomingdale's are in the game, and it seems every boutique from Smith Street in Brooklyn to the Upper East Side carries merchandise hatched in the wee hours in the bedroom of some makeup artist or stylist or new mom or magazine editor.

"People are constantly wandering in wearing something that we think is great," says Stacey Pecor, owner and founder of Olive and Bette's, "so we'll ask, 'Where did you get that?' and they often say, 'I made it myself.' " Her boutique carries lines like Lucy 2000, jewelry designed by a hair-and-makeup artist who had one of her creations photographed in *InStyle* because a model on a shoot she was working on loved it. "This is how boutiques stay ahead of the game," Pecor says. "We're less bureaucratic than a department store, so it's easier for someone designing on the side to place some great limited-edition item here than, say, at Bloomingdale's."

Stores like Olive and Bette's, Scoop, Calypso, and Selima have proliferated all over town because customers are hungering for individual touches that can't be mass-produced and easily identified.

"It's an interesting phenomenon," notes Valerie Steele, chief curator of the Museum at the Fashion Institute of Technology. "Fashion is in a particularly eclectic moment. There are multiple looks running at the same time, and stores are interested in local, specialized, cutting-edge, and even marginal talent. People want to express themselves through fashion and add their quirky, unique touch."

To Steele, this amateur hour in fashion has less to do with the free-yourself ethos of the sixties than with eighties entrepreneurship. There's a "Gee, what if?" attitude. "Handbags and accessories are not capital-intensive," Steele says. "You can fabricate them on your kitchen table. You could really do it at home."

"Most of us have been brought up with this vision that you can only do one thing in your life," says Hugo Uys, part owner of the Paris Commune restaurant and also the designer of Ekoo, an upscale line of canine couture. "I have been so many different things in my life," he says, "I don't think I would be content doing just one thing."

For Vera Wang Uys has made a dog's wedding outfit; for Swarovski, he's made a coat featuring their crystals; and he's even made a pooch pattern for Donna Karan. His elaborate quilted dog coats are sold at Bendel's, Fetch, and other specialty boutiques.

Uys (pronounced "Ace") considers Ekoo to be a sort of extension of his work at the Paris Commune, a West Village restaurant frequented by Marc Jacobs and his

Daly Wear: Bridget Daly Gerety in her apartment, where she produces her line.

ilk. "The kind of person who eats here would buy Ekoo coats for their dogs," he explains. "It's a lifestyle concept."

BRIDGET DALY GERETY, DESIGNER OF the whimsical label Daly Wear, is also the photo editor of *Scientific American*. And while her day job is worlds away from Seventh Avenue—the dark, librarylike office is decorated with *Star Trek* posters and images of cells and microscopic matter—she says she finally decided to try designing one day at work while she was searching the Internet for stock images and new photographers.

"I found this great kimono fabric online and had to order it," says the winsome 29-year-old. After making little handbags out of another Japanese fabric from the same site, she tested the retail waters and placed them immediately at Steven Alan, a SoHo boutique where 50 percent of the stock comes from new talent. A month later, she spotted a woman carrying one at the museum P.S. 1 and was overcome with excitement.

"I can't tell you what that felt like," she says. Through *Scientific American*'s tuition-reimbursement program, she signed up for fashion illustration and pattern-making classes at FIT. And now she turns out a full ready-to-wear line of smart silk cocktail dresses, playfully pleated skirts, and flirty tank tops, sold at places like TG-170 that specialize in streetwear.

Her appetite for fashion was whetted during her teen years, spent running to stores like Fiorucci and Unique on lower Broadway, watching T-shirts get splattered with paint.

Daly Wear is not cutting-edge fashion, but it is coy and distinct enough to qualify as Gerety's own thing. And she handles all aspects of her operation, from hand-dyeing garments in her mother's washing machine to photographing her sister modeling the clothes to punching out little snowflakes for a press mailing to sitting up late nights at her Singer sewing machine, working out every design detail.

"My boyfriend is a friend of Alexei Hay, who photographed a recent Gucci campaign. And he pitched in when I started, and photographed my first collection," says Gerety.

NOT SURPRISINGLY, MANY PART-TIME designers are employed in fashion, as editors, stylists, salespeople, or publicists.

There's Buzz by Jane Fox, the brainchild of beauty-P.R. executive Jane Burley Schoenborn and interior designer Alicia Fox. The two make colorfully patterned handbags inspired by the classic L.L. Bean canvas tote.

"We're very preppy girls," Schoenborn says. "And we wanted to do something very preppy. When in doubt, we say pink or green." With everyone bracing for the return of high-Wasp style this spring, the two could not have timed it better.

Working in the business gives these dabblers excellent connections, as well as a feel for trends; they can tailor the look-of-the-moment to retailers' needs with one-off items or niche accessories.

Lila, produced by *InStyle* senior fashion market editor Larissa Thomson and Lida Moore, a fashion editor at *Self*, is a sporadic operation that has produced everything from colorful crochet bags to beaded halter tops made of Indian silk scarves, which were available at Bendel's and Scoop.

"Kate Spade is a total inspiration to me," Thomson says, referring to the onetime *Mademoiselle* editor who started her business by making a fabric handbag to fill a void she saw in the market. "But we're very happy at our day jobs too," she hastens to add.

Sasha Charnin Morrison, fashion market director at *Allure*, designs her own line of rhinestoned bandannas and T-shirts today. "My mother had great style," Morrison says, "and has always been major to me. She even designed her own line for a while."

Last year, feeling the resurgence of an eighties vibe, she decided to resurrect some of the rhinestoned creations she used to make in the early eighties when she worked at Henry Lehr.

"I brought in a vintage Pucci bandanna that I had rhinestoned to the owners of Kirna Zabête and they flipped," says Morrison. "They ordered five more immediately. And that's how it started."

A year later, the line, called Sasha Charnin, has evolved into everything from rhinestoned panties to Miguel Adrover–esque I LOVE NY T-shirts to nameplate belts and even sweatbands with diamante on them.

"With a staff of one, working out of my apartment, it's a little crazy," says Morrison with a laugh. "There are rhinestones all over the floor. My poor husband has them stuck to his feet."

THE SCENARIO IS SIMILAR DOWNTOWN at the Mott Street apartment of 29-year-old Richie Rich, a former Ice Capades skater turned club kid turned performer turned techno D.J. turned designer. His bed is covered with fabric remnants; his dressers are overflowing with pins, glitter, sequins, rhinestones, feathers, and embellishments of all sorts. And there are clothes hanging in doorways and on walls all over this small two-bedroom apartment.

His current day—or, in this case, night—job is working for Susanne Bartsch, helping her produce parties from New York to Miami.

"I've always wanted to be onstage, backstage, out there, and everywhere," says the bubbly Rich, a slender man with jagged blond hair and a raspy voice. "I started performing in clubs and I never had anything to wear. So I started putting things together myself."

Touring with Ice Capades, Rich spent his share of time in the wardrobe department.

"Some of my fellow skaters were cokeheads, and I didn't like them," he says. "So I befriended the costume designers, helping them press rhinestones, dye fabric, sew boas and feathers, and turn something otherwise ordinary into a $50,000 outfit."

In December 1999, he showed up at a party in one of his own leather tops, and Sushi, the buyer at Patricia Field, ordered twenty of them on the spot. The store sold out immediately. Next, the hip-hop star Foxy Brown asked him to design her outfits for the MTV Video Music Awards.

"It was a teal-blue cavewoman outfit with rips and tears all over it," says Rich.

> "I brought in **a vintage Pucci bandanna that I had rhinestoned** to the owners of Kirna Zabête, and they flipped," says Charnin Morrison. **"They ordered five more immediately.** And that's how it started."

"The next thing I knew, I had all these pop stars knocking at my door."

Lil' Kim bought five leather shirts for her tour. Gwen Stefani wore one of his slashed halters for a shoot in *Entertainment Weekly*. Rich's line, Heatherette, was born.

"I like a strong, powerful look," says Rich. "Maybe warrior chic will be my next thing."

For the time being, his collection ranges from T-shirts emblazoned with images of the rock band Kiss to slinky one-shoulder dresses with tiger stripes hand-stenciled on. There's an I LOVE NY T-shirt with the words knit in yarn that dangles loosely as if unfinished. There are great studded and fringed suede chaps.

"These are for Cher," says Rich, holding them up. "But I couldn't have made these without Travor."

Travor is Rich's more demure partner, Montana native Travor Rains, who is an equestrian teacher at Chelsea Piers. Rains teaches Bartsch's son horseback riding, which is how the two met.

"I've encountered **a lot of people with these one-off ideas** and that's all their business is," Josie Natori says. "They come and go, and **as long as they're enjoying themselves**, fine."

Buyers around the globe, and as far away as Tokyo, are hot on Heatherette's heels. How serious will Rich get with his fashion?

"This is meant to be fun, of the moment and totally disposable," says the ever-perky Rich, handing me a sweatshirt featuring a glittery skull with Playboy-bunny ears, practically the same design Stella McCartney was prevented from using in her Chloe collection. "It's as if Siegfried and Roy threw up," he says.

THOUGH HER BACKGROUND COULDN'T be further from Rich's, 28-year-old Laila Minott is also banking on the showy look of pop.

Her line of open-back beaded bandanna halters, ponchos made of lamb's fur, dark denim jumpsuits with plunging necklines, studded jeans, perforated bias-cut leather skirts, and even pleated skirts with chevron-patterned tops is being snatched up by up-and-coming hip-hop stars.

But it wasn't the call of the high life that inspired the social worker to sit down at her sewing machine and get to it. It was her infant son's battle with cancer.

"I think I've seen every major hospital up and down the East Coast," says Minott, a tall woman with a gentle smile. "I didn't have the money to go shopping for myself, because my son's illness cost a lot. So I started going to the garment district and learning how clothes were made. I asked my parents to buy me a sewing machine, and I got to work. It was a great distraction."

Her son, Amir Shell, was three and a half months old when he was diagnosed with a rare form of eye cancer called retinoblastoma. He also was born with partial Trisomy 13, which is similar to Down syndrome but has a survival rate of about a year.

Last May, he died at the age of two and a half. "After my son passed away, I left New York for a while," says Minott. "I decided to take a job working in wardrobe on an independent film. I found I really loved working with clothes. When I got back, I met with my friend Katani Seagar and we became partners in this venture."

They decided to call their line EffayNyrie, a combination of their middle names.

Seagar, who had studied design at FIT, works by day as a music publicist. Through a network of childhood friends, Minott and Seagar started custom-making outfits for emerging artists like Sonya Blade and Milian, Wyclef Jean's group.

Though they haven't placed any garments in stores yet, Minott and Seagar can barely keep up with the personal orders that have come through word of mouth.

"Thank God women are dressing up again," says Minott, wearing a rhinestoned denim jacket with boot-cut jeans that she made. "We sell everything we make. That's how we can afford to make it all. We put our paychecks into this collection."

IF A SICK CHILD CAN BE THE MOTHER OF invention, so can one who's well. When Jann Cheifitz gave birth to her son Gabriel, now 4 years old, she had a hard time finding him clothes she liked.

"All the fun prints were for girls," she says. "And the only colorful options for boys seem tied in with merchandising. So you can either dress your boy conservatively or put him in Pokémon."

Cheifitz, a native of Cape Town, South Africa, started making her son T-shirts inspired by popular iconography. She silk-screened astronauts and stars all over the sleeves and front and back of a long-sleeve tee. She tweaked familiar logos, making a friend's daughter a little pink tee that was a parody of the Sweet'N Low logo that read SWEET'N HIGH instead.

The 36-year-old got her start making T-shirts as a teen living under apartheid.

"They became my form of protest, like wearable graffiti," says Cheifitz, who now lives in the East Village. "I was a political activist and taught people how to print up their own designs through a community arts project. The police were constantly surveilling the building I worked in, and once a bomb went off there."

Inspired by the punk do-it-yourself ethos, Cheifitz moved to London for part of the eighties. There she sold her T-shirts on Kensington-High Street and in the Camden Town market.

When she arrived in New York in the early nineties, she put design on the back burner and painted sets for low-budget films. Then she got pregnant and noticed the void in the kids' market.

When others began to take note of her designs and to request T-shirts for their own kids, she decided to take her silk-screening a bit more seriously.

She teamed up with a fellow South African, 39-year-old Carole Scott, a preschool teacher at Beginnings for eleven years, and started silk-screening T-shirts out of the garage of their summer share in Montauk two years ago. Then last May, a friend who manufactures upscale children's bedding rented them the back room of his vast TriBeCa showroom. And Scott quit her job.

They dubbed their company Lucky Fish, a South African expression, and borrowed an image taken from a sardine can as their logo.

"I'd like to make kids' clothing a bit more fun and interactive," says Scott, who has two boys, Sam, 6, and Jonah, 4. "Why not incorporate something educational into the design?"

And their images of spaceships, tigers, trains, and dragons, hand-silk-screened in vivid hues like clover green, bright turquoise, neon orange, sunflower yellow, and poppy red, are enticing even to adults.

"I want to wear them," says Elizabeth Beer, owner of Hoyt & Bond. "They're so colorful and graphic, they really stand out."

The boutique is also selling cloth bags and tops intended for moms that bear the Swahili saying MAZIWA YA MAMA NI TAMU, which means "Mother's milk is sweet."

"I love shopping at Old Navy as much as any other parent," says Scott. "It's just nice having alternatives to all those logos and perfectly computerized prints."

And indeed, Lucky Fish T-shirts look refreshingly raw and different, even in a store like Hoyt & Bond that sells handcrafted children's apparel.

'THERE'S A FANTASY ABOUT FASHION. A lot of people think, Hey, I can do that. But that's not fashion; that's ego," Josie Natori says, in a cautionary vein. "I've encountered a lot of people with these one-off ideas, and that's all their business is. They come and go, and as long as they're enjoying themselves, fine."

When she walked out of Bendel's Open See last June, Meredith Straus was enjoying herself, to say the least. "I felt like I was on cloud nine," she says.

On the way in, however, she was "petrified." Wearing one of her hot-pink silk-charmeuse halters, Straus had been given five minutes to present her line of vintage-lingerie-inspired tops called Meredith.

"I don't have a selling personality, and my attitude was that the clothing should sell itself. It either works in a store like Bendel's or it doesn't."

Fortunately, the buyer thought it would. She handed Straus her card, instructed her on how to get a tax I.D. number, and asked to see some more prints and fabric swatches later that week.

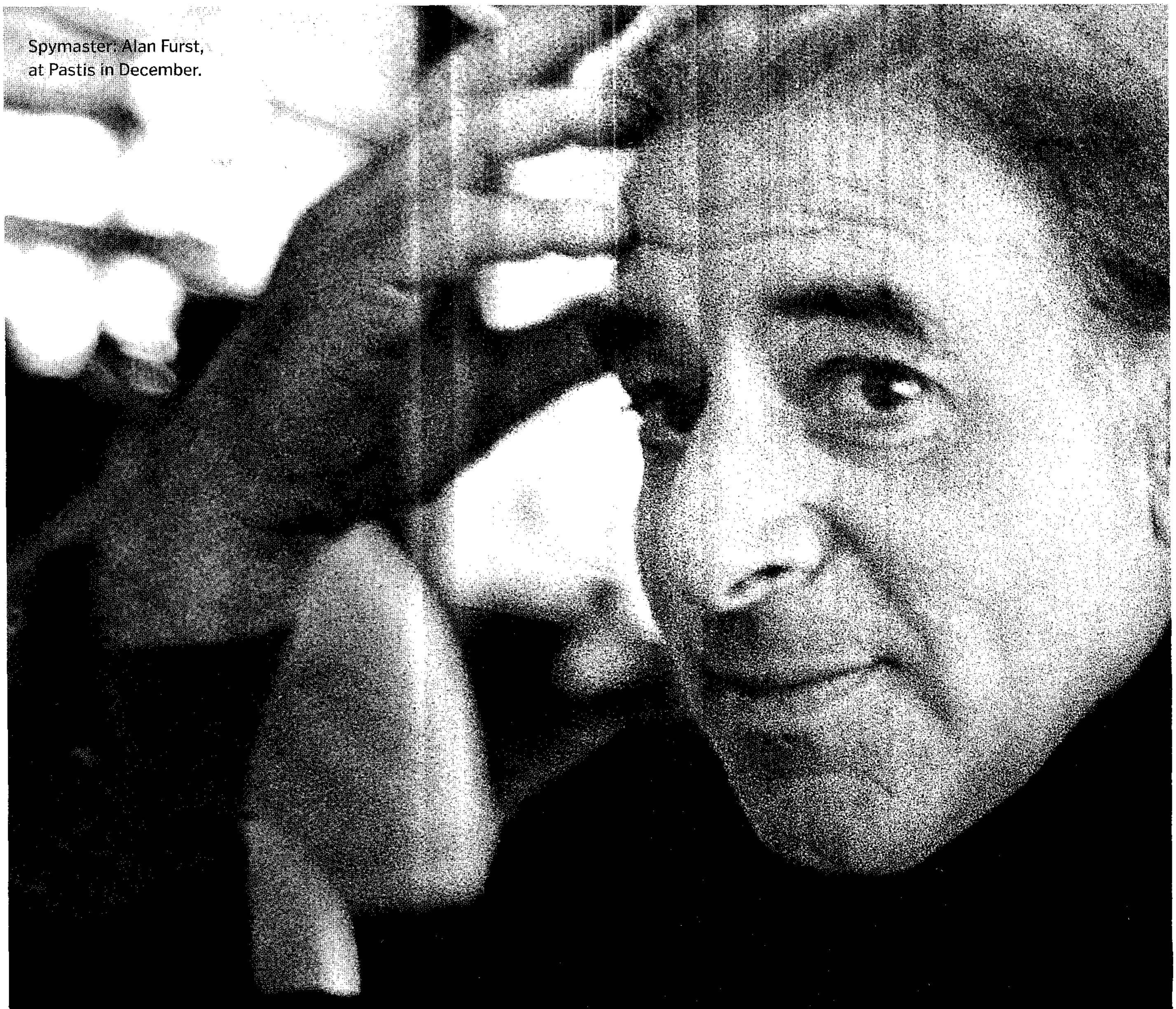
"I was ecstatic," she recalls.

Seven months later, Meredith silk-charmeuse tops were prominently displayed on the second floor right next to jeweled handbags and glitzy sequined wear. Straus has also placed her line at the upscale lingerie store La Petite Coquette in the Village, at Patricia Field, at Bond 07, at Hedra Prue, even online at girlshop.com and at a new store called Chroma in South Beach.

Her one-woman operation—which she still runs out of her studio apartment near University Place—has grown into a full-fledged business. She now contracts out her designs to a company that cuts and sews the hundreds of pieces she must deliver each season. And she is just beginning to turn a profit. Her collection has expanded to include dresses, skirts, and perhaps luxurious pants for spring.

Would she like to quit her day job soon? You bet. ■

Lila: Lida Moore and Larissa Thomson (opposite) relax with the tools of their trade.
Sasha Charnin: Sasha Charnin Morrison with the rhinestoned bandannas she makes.



Spymaster: Alan Furst, at Pastis in December.

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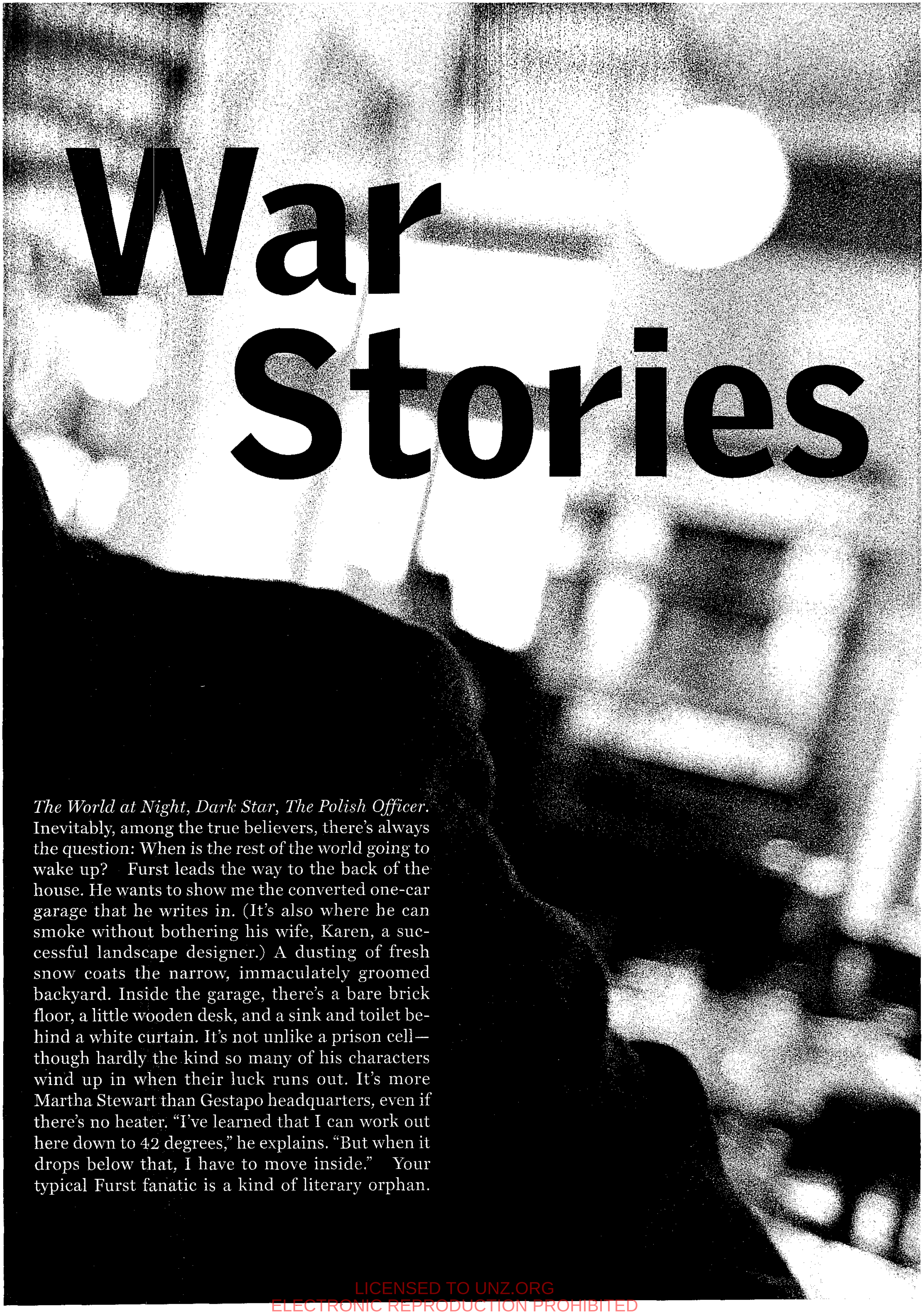
By Mark Horowitz

ALAN FURST OPENS THE DOOR TO HIS small house on a busy street in Sag Harbor, and all I can think is: *You don't* look *like a cult figure.* Was I expecting someone taller, someone larger than life? Even more disconcerting, the man's grinning at me. He isn't supposed to be so . . . cheerful. ◦ I had good reason to think he would be more brooding or dour, but it was going to take a lot more than his impish smile to disappoint me: The dark, romantic thrillers of Alan Furst—all set in Nazi-dominated Europe, more often than not in occupied Paris—have become something of an obsession to a growing number of dedicated fans, myself included. We devour them as soon as they come out, and the titles become our secret passwords:

PHOTOGRAPHED BY ANTONIN KRATOCHVIL



War Stories

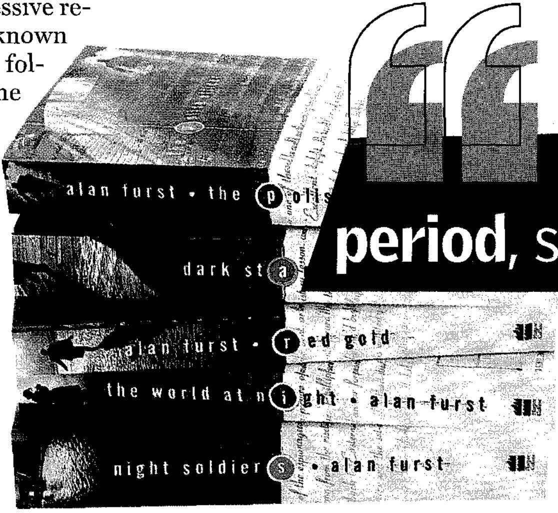
The World at Night, *Dark Star*, *The Polish Officer*. Inevitably, among the true believers, there's always the question: When is the rest of the world going to wake up? Furst leads the way to the back of the house. He wants to show me the converted one-car garage that he writes in. (It's also where he can smoke without bothering his wife, Karen, a successful landscape designer.) A dusting of fresh snow coats the narrow, immaculately groomed backyard. Inside the garage, there's a bare brick floor, a little wooden desk, and a sink and toilet behind a white curtain. It's not unlike a prison cell—though hardly the kind so many of his characters wind up in when their luck runs out. It's more Martha Stewart than Gestapo headquarters, even if there's no heater. "I've learned that I can work out here down to 42 degrees," he explains. "But when it drops below that, I have to move inside." Your typical Furst fanatic is a kind of literary orphan.

We used to read John le Carré, but Le Carré never recovered from the loss of his one great subject, the Cold War. We might have bought each new novel by Patrick O'Brian as soon as it came out, but O'Brian died last year, so there won't be any more of those. Richard Snow, the editor of *American Heritage* magazine, is the man who single-handedly kick-started the O'Brian craze back in 1991 by calling his books the "best historical novels ever written" on the front page of *The New York Times Book Review.* Snow is a Furst convert, too. "Now that O'Brian's gone," he says, "Furst is my favorite historical novelist." And Charles McCarry, the dean of American spy novelists, says, "To be able to penetrate not only another culture but another time, as he does—I don't think there's anyone better at the moment."

The books are addictive—if you like one, you have to read them all—but they weren't always easy to find. Despite consistent sales, great word of mouth, and a decade of impressive reviews, Furst is still largely unknown in this country. He has a big following in Britain, but at home he remains a prophet without honor. And incredibly, even though he's published in hardcover here by Random House, he hasn't had an American paperback deal.

Now that's changed. His latest novel, *Kingdom of Shadows,* which arrives in U.S. stores this week, has already been on best-seller lists in London (it was also just nominated for the Irish *Times* International Fiction Prize), and advance reviews here are rhapsodic. A small American publisher, Trafalgar Square, has been distributing Furst's U.K. paperbacks in this country for the past six months—which means that for the first time, all his books are available in the chains and can be ordered from Amazon.com. And finally, Random House announced last month that it will be starting a new trade-paperback division later this year, and, according to Ivan Held, the new imprint's publisher, Furst will be on the debut list.

SPY NOVELS, OF COURSE, ARE SUPposed to be a dead genre, killed off by Reagan and Gorbachev. "When the Cold War ended," Furst says, "there were all these articles saying, 'That's the end of espionage novels.' " We're back in the house, in his winter writing office upstairs, where there's a TV, a fax machine, and an electric typewriter (no computer). "They said, 'Nobody'll write these things anymore.' " But Furst was blissfully unaffected. Back in the eighties, he had already opted out of the contemporary in favor of a different world entirely. All his novels share a place and a time: Europe, from 1938 to 1941. They have the same satisfying effect as classic films like *Casablanca* or *To Have and Have Not.* "There was this magnet that pulled me to the thirties," he says. "I had 1938 disease! The way people dressed, the way they looked. And as I read about the Spanish Civil War, the Stalinist purges, the ascent of Hitler, I realized you had this phenomenal period, simultaneously wildly romantic and evil, full of courage and brutality, where people were struggling desperately, one against the other." On the low bookshelf across from his desk, there are memoirs from the thirties and forties, military histories, old Paris guidebooks, a small faded pamphlet titled *Military Aircraft Markings.* "I'm a throwback, but I'm happy to be a throwback. I wouldn't want to try to write a contemporary novel."



Another time: *Kingdom of Shadows* will mark the sixth of Furst's interrelated thrillers about "the death of Europe."

"There was this m
period, simultaneously wild

He is closer in spirit to Eric Ambler, or Graham Greene, than to Le Carré. Each book features a different hero—a disillusioned Soviet intelligence agent in *Dark Star,* a young Bulgarian resistance fighter in *Night Soldiers,* a world-weary aristocrat in *The Polish Officer,* and a cynical Parisian film producer in *The World at Night* and its sequel, *Red Gold*—but each story feels like part of one continuing saga because supporting characters and key locales recur from book to book.

"He really is the definition of a novelist," says Ann Godoff, the publisher of Random House and Furst's editor. "He thinks about things in pure narrative terms and has real ownership of a time and a place. And he does it almost seamlessly. Without any artifice. As if suddenly you're back in occupied Paris, and everything exudes authenticity. He also writes great love stories." People tend to die suddenly and violently in Furst novels, and there are no happy endings. As might be expected, sex offers one of the few real escapes, and the books are as much about clandestine sex as they are about secret resistance operations. "No matter how stark the historical backdrop," says Godoff, "and they're very stark indeed, you'll find the romantic. And therefore hope springs eternal."

These are political novels only in the sense that politics has forced itself into the lives of his characters. "Contending tyrannies literally enveloped Europe from one end to the other," Furst explains. "These are the people caught in the middle." The books are filled with refugees and displaced Europeans—many of them Jewish—all of whom, whether they are spies or not, must lead double lives.

"I don't have any ideology in these books," he insists. "It's the politics of freedom. The politics of saying people should be left alone to live their lives, for God's sake. And what is good is to love, on any level you want to talk about it."

FURST, WHO IS IN HIS LATE FIFTIES, came belatedly to what's now become his life's work. He says the turning point was in 1983, when he took a trip to Eastern Europe on assignment for *Esquire.* He was supposed to travel along the Danube River for a travel piece, but his first stop was Moscow, and something happened there. "The person I took to the airport," Karen Furst tells people now, "never came back."

The Furst who disappeared on that trip was a fairly typical product of the Jewish Upper West Side of Manhattan. He had been a teacher, he worked for the Seattle arts commission, for a time he freelanced as an ad copywriter. In 1976, he published his first novel, a pure sixties artifact called *Your Day in the Barrel,* whose protagonist was a hip Jewish drug dealer. He wrote two more

Photographs by Andrew McCaul.

mysteries about the dealer, followed by an attempt at a contemporary spy novel, but today he disavows those early efforts, refusing to even list them in his author's bio.

His first visit to Moscow, and the subsequent trip down the Danube, from Ismalia to Vienna, blew his mind. Reagan had recently been elected president on a fierce anti-Soviet platform, but the fashionable position in intellectual circles was still the notion of moral equivalency: If the USSR was a nasty imperialist power, so were we. But in Moscow, Furst saw the fear in people's eyes, and it was a revelation: "I went, *Oh, no, wrong—this is not like us at all.*"

Later, when he returned to the States, his friends were shocked to hear him talking like a converted Reaganite. "I did a 180-degree turnaround," he confesses. "There really *was* an evil empire. I felt that I had been conned."

He also discovered a personal connection to the victims of that empire, which surprised him. "I don't speak a word of Russian—but at the National Hotel in Moscow, there's a woman behind the counter talking to a Romanian, and I knew everything that she was saying just from the body language, the way she used her hands, the intonation of her voice. It was just like all the Jews I had grown up with. It was very odd, the sense of recognition. I thought, *I'm home.*"

It all came together as he stood on the deck of a passenger steamer on the Black Sea. There were Russian voices around him, and Turkish music coming over the radio. First the glimpse of real totalitarianism, then the sense of an entire part of Europe that had been cut off from the West since the war, finally that private link—it all conspired to change his life. "I looked at a map," he says, "and I thought, *It's a novel.* I'd never written a historical novel before, but right away electric sparks were coming out of my head!"

When he came home, he started writing *Night Soldiers,* a panoramic novel that starts in Bulgaria in 1934 and ends on the West Side of Manhattan eleven years later. "Why was I able to write this? I don't know." He shrugs. "But it flowed easily, like I already knew it." Furst and his wife relocated from Seattle to Paris to get closer to the world he was trying to re-create. (They moved to the East End of Long Island seven years ago.) The hero of *Night Soldiers* is a Bulgarian recruited to work for the Soviet Secret Police. His adventures take him to Moscow, to learn the spy trade; to Spain, where he fights for the Loyalists; to Paris, after he breaks with the Russians and goes underground; and back to Eastern Europe to fight the Germans. The book is tremendously entertaining and beautifully imagined.

Night Soldiers was published in 1988. It was a stunning midlife correction, and a miraculous literary rebirth. "I was a pretty good writer before," he says, "but I didn't really have anything to write about. Boy, I did now."

SINCE *NIGHT SOLDIERS,* EACH SUBsequent novel has featured a hero from a different country. The sixth in the series, *Kingdom of Shadows,* revolves around a wealthy Hungarian, Nicholas Morath, a former officer in the Austro-Hungarian Cavalry. We meet him on a gray, rainy morning in Paris, in March 1938, in bed with a young South American heiress. (Reading a new Furst novel always makes me feel a bit like Bill Murray in *Groundhog Day*—with each one he starts by winding the clock back to 1938 or '39, and right on cue, the lights begin going out all over Europe again.) Morath owns a lucrative share of a successful advertising agency, which allows him to commute between Paris and Budapest, but his uncle draws him into clandestine work on behalf of anti-Fascists in Hungary, and soon enough he finds himself shivering in a pile of straw in a cold jail cell in Romania, being interrogated by the Secret Police. It's the perfect nightmare for a pampered, comfortable era like ours. And the contemporary significance of such sudden turnabouts is always present in Furst's mind.

"The only thing I can say is that when European Fascism came back in Yugoslavia, I think people again began to realize that this wasn't just a German thing," he says. "It's ongoing, and it'll be back again. I don't know where it'll be next time. Latvia? Pick a place. But it'll be back again, like an infection."

WRITERS USUALLY KEEP A FEW telling little talismans over their desks, and Furst is no exception. There are several framed photographs and drawings. One is an ordinary street scene, but it's Kiev in 1938. Next to it is a moody, evocative Brassai photo from the thirties: Two Parisian demimondaines stare insolently at the camera. And then there is a pen-and-ink portrait of someone I don't recognize. Furst smiles and identifies it as Joseph Roth, the Austrian Jew who wrote one of Furst's favorite novels, *The Radetzky March,* an elegantly moving portrait of a Europe destroyed by world war. "I grew up feeling that Europe is what made culture—films, art, novels." Furst says, "And Jews were a crucial part of that. Then Hitler killed it."

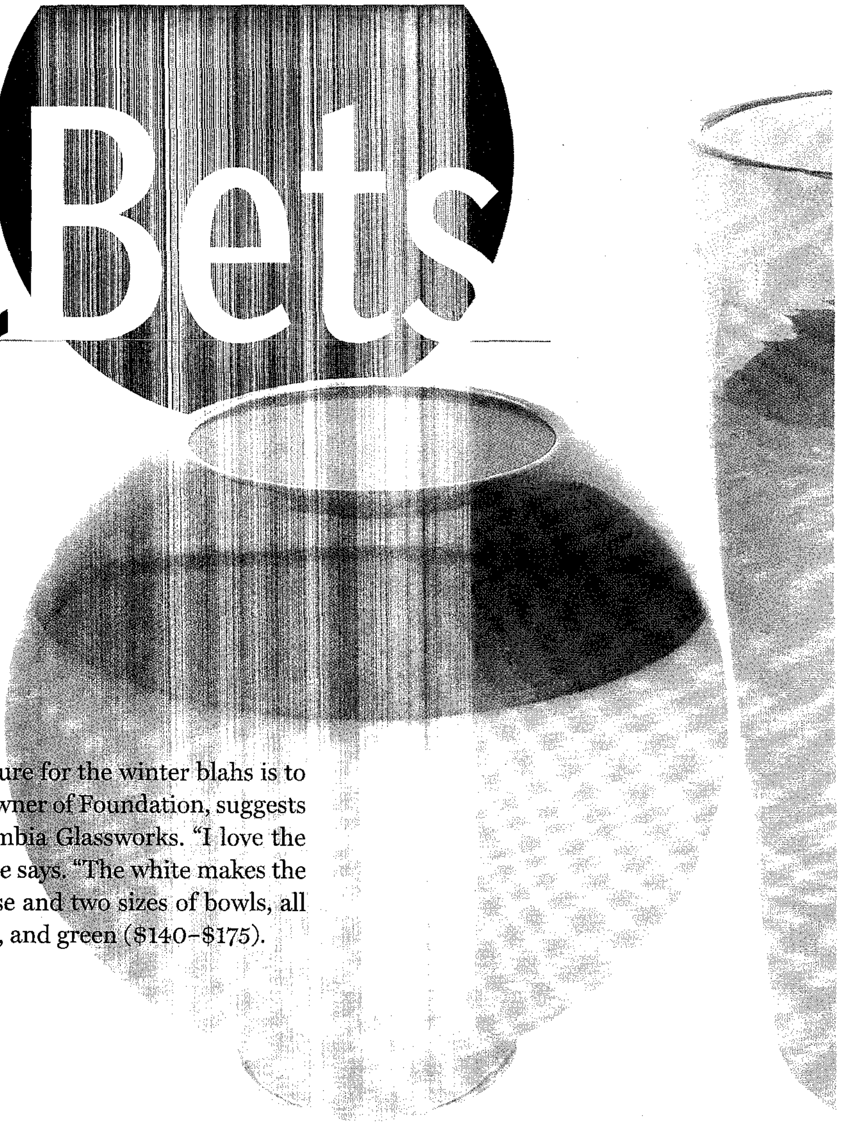
Just before he drank himself to death in Paris in 1939, a bitter Joseph Roth wrote, "We all overestimated the world." Furst put Roth's funeral in *Kingdom of Shadows.* "I think the only thing I ever really wrote about is the death of Europe," Furst says. "That's all that ever interested me, and that's probably all that ever *will* interest me." ■

ALAN FURST
KINGDOM of SHADOWS

t that pulled me to the thirties . . . this **phenomenal**
mantic and evil, full of courage and brutality . . . ”

Best Bets

RIMA SUQI



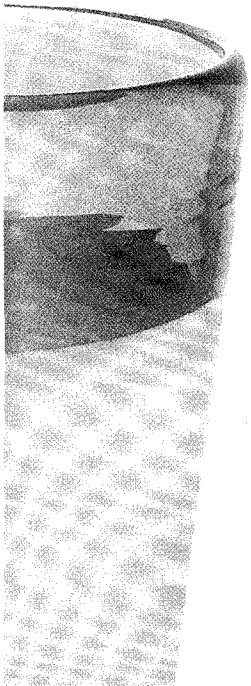
Color Commentary A quick cure for the winter blahs is to give your home a shot of color. Jayme Sklar, owner of Foundation, suggests these individually blown containers by Columbia Glassworks. "I love the contrast between translucent and opaque," she says. "The white makes the color even brighter." Foundation carries a vase and two sizes of bowls, all available in white, bright blue, yellow, orange, and green ($140–$175).

► **FOUNDATION**
329 Atlantic Avenue, Brooklyn/718-403-9757

OXO
GOOD GRIPS

Get a Grip Contrary to what you may think, bigger isn't always better. Big toolboxes, for example, in little New York apartments take up valuable space. To fix that problem, OXO built the Essential Home Tool Set—five pieces cleverly packaged in one box that slides into the average kitchen drawer. It includes a six-in-one screwdriver, a hammer, a pair of pliers, a utility knife, and an eight-foot tape measure, all featuring the company's trademark ergonomic Good Grips design ($49.99).

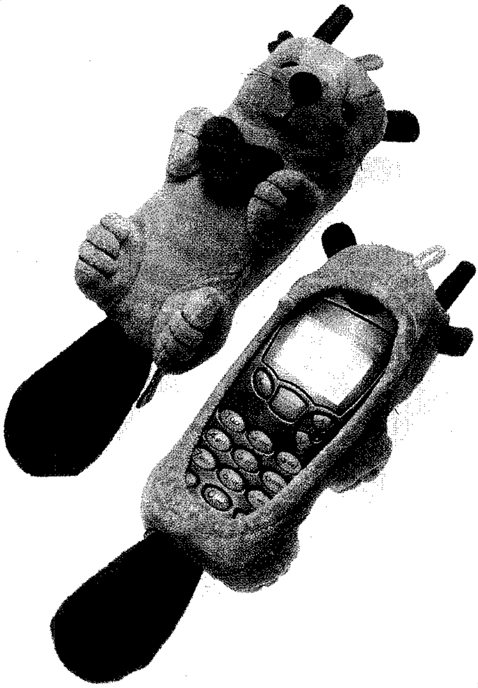
► **BED BATH & BEYOND**
620 Sixth Avenue/212-255-3550
410 East 61st Street/646-215-4702



Time on Your Side

How do you embrace a trend without succumbing to it? It's easy: accessorize. Watches are a perfect example. Say you're into the metal-of-the-moment—gold—or the return-of-eighties style; you can indulge in both with the Make Your Own Time watches at Sunglass Hut/Watch Station. Choose one watch face (from a selection of twelve) and three interchangeable watch bands (choice of seventeen)—and you get three looks for the price of one ($85 for set, additional faces $50, bands $20).

▶ **SUNGLASS HUT/WATCH STATION**
89 South Street/212-571-4792
313 Columbus Avenue/212-721-7015
27 West 34th Street/212-564-8020



Soft Cell

Pulling out a cell phone on the bus, or in a restaurant, usually guarantees a scornful look or two. But not for everyone. "People used to make really negative comments," says Nadine Miral, designer of the Cell Baby cellphone covers. "Now they smile and say, 'That's so cute!' " There are five styles to choose from (a bunny, a beaver, two dogs, and an alligator), each for a different-size mobile phone, including Star Tacs and the new, super-small Nokia ($19.95).

▶ **MXYPLYZYK**
125 Greenwich Avenue/212-989-4300

LIZ LANGE MATERNITY
SPRING WATER

Mother's Little Helper

Liz Lange, owner of Liz Lange Maternity, came up with the idea for her Expectant Mom's Hospital Tote ($185) after having her first child. It's a gingham-lined denim tote, filled with goodies such as a cotton nightgown (in lieu of those open-backed hospital numbers), a terry-cloth robe (to wear to the nursery or while receiving guests), and a roll of extra-soft Charmin toilet paper. (If you have to ask . . .)

▶ **LIZ LANGE MATERNITY**
958 Madison Avenue/212-879-2191

Photographs: clockwise from top, Shin Ohira (3); Steve Wisbauer; Nedjeljko Matura.

SmartCity

TARA MANDY

Hearth to Hearth

The weather outside is frightful, but you live in a postwar apartment with no fireplace. Pull up a chair at one of these blazing hearths and you won't feel left out in the cold.

DURING THE PAST FEW weeks, with the mercury hitting Fargo-like temperatures, the city's townhouse dwellers have been filling the wintry air with the delightful aroma of burning firewood. Sitting snugly in their parlors, entranced by dancing flames, these lucky bastards are probably oblivious to the rankling envy of their neighbors, dwellers in hearthless postwar apartments. So we've scoured the city for the coziest fireplace settings in restaurants, party rooms, lounges, and bars. For authenticity's sake, we've avoided modern innovations—no ceramic logs, no Duraflames, and certainly no gas-operated phonies. It's always a good idea to call ahead and ask whether the fire will be kindled. And be careful when requesting a hearthside table: Sit too close and the most heavenly blaze can start to feel a bit hellish.

Chumley's

86 Bedford Street (212-675-4449)

Well known as a literary landmark where Steinbeck and Sinclair once had regular tables and where Fitzgerald worked on *The Great Gatsby,* Chumley's has a blazingly hot fireplace, whose chipped bricks and charred andirons make it one of the most rustic in town. (The wooden goose on the stone mantel is in memory of the real one that rolled out of its roasting pan in 1905 and started a fire that burned the original building to the ground.) It's worth navigating the labyrinthine streets of the West Village in search of this former speakeasy's unmarked entrance, even on a bitter-cold January night—especially, perhaps, on a bitter-cold January night. Regulars often request the lobster special, which is not on the menu but includes a one-to-two-pound lobster, a lobster bisque, mussels, corn on the cob, and a baked potato.

"21" Club

21 West 52nd Street (212-582-7200)

For a clubby, old-boys' evening, settle into an oversize leather armchair within the red-maple walls of the lounge at "21," swirl a vintage cognac, and draw slowly on a Montecristo. If you don't score one of the four seats directly in front of the hearth at this former midtown speakeasy, don't fret: You'll feel the heat from just about any seat, and the flames set the entire room aglow. "It's like one's own living room," a waiter says dreamily. (He must live in Westchester.)

All State Café

250 West 72nd Street (212-874-1883)

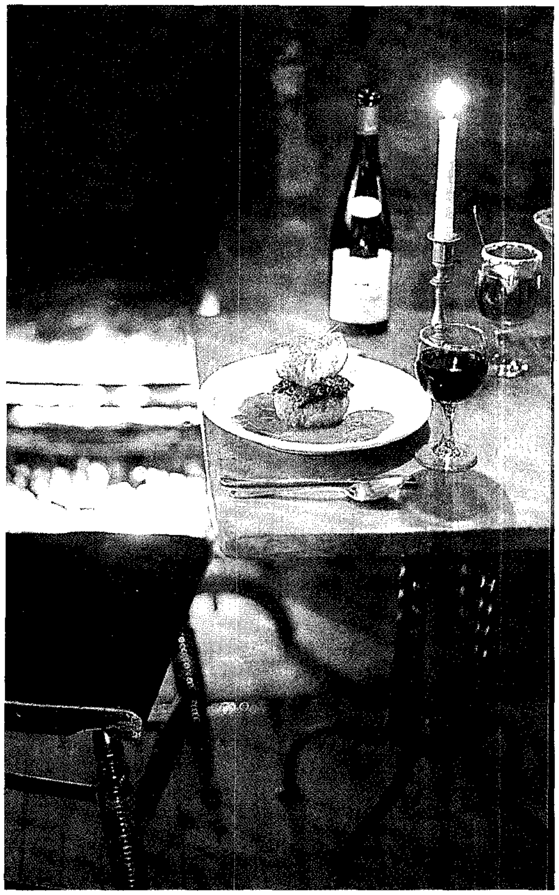
If you prefer jeans and sneakers to pumps and pearls, head below street level to the All State Café for a beer and some super-crispy fried chicken. The Upper West Side regulars are friendly, so don't be shy about making room for yourself in the crowded bar area. Pull up one of the eight stools and let the heat from the nineteenth-century fireplace warm your backside. There's also a round table for two next to the fire, and if you can take the heat, you're welcome to stand in front of the grate and use the mantel as a bar.

Molly's Pub and Shebeen

287 Third Avenue, near 22nd Street (212-889-3361)

This sawdust-on-the-floor pub has Gaelic tunes on the jukebox, red-bearded lads at the bar, and a brick fireplace from which Saint Nick could feasibly emerge. Try to win a seat near the fire. If a table isn't available, just about any seat at the bar promises a great view, sufficient warmth, or both. Molly's is famous for its ten-ounce burgers, but don't hesitate to try the chicken potpie or the shepherd's pie, which are both as messy and hearty as they should be.

Photographs by Kenneth Chen.



The heat is on: The home fires are burning at, from left, Chumley's, Savoy, and Ye Waverly Inn.

Ye Waverly Inn

16 Bank Street (212-929-4377)

Both fireplace rooms (the fire in the third room is gas-powered) at this inn turned restaurant are loaded with 1840s charm, thanks to original wooden booths and light fixtures and recently restored wallpaper. Arrive early and have a Waverly cocktail (a Cosmo with vanilla vodka) at the bar near the small brick mantel, then request a table in the yellow-walled dining room, where six tables are nestled around a black marble hearth with old-fashioned brass tools and a rickety mesh screen. Chef Patrick Haynes, formerly of Daniel and the Box Tree, recently upgraded the menu from burgers and chili to filet mignon and Chilean sea bass, although hefty portions and the chunky mashed potatoes that accompany most dishes show that he hasn't entirely forsaken the inn's pub-fare roots.

Beekman Bar & Books

889 First Avenue, at 50th Street (212-980-9314)

Though Beekman is known as a late-night pickup spot for bankers, consultants, and other straitlaced professionals, if you time it right, you'll find plenty of seats on the cushioned banquette opposite the glass-doored fireplace where you can play chess or browse the book-lined shelves—without being ogled. Of course, if you don't mind the attention, arrive after 11 P.M. and order something from their extensive selection of single-malt scotches. On Fridays and Saturdays, guitar-based jazz trios perform from 10 P.M. to 2 A.M.

Maratti

135 East 62nd Street (212-826-6686)

Housed in a 100-year-old landmark building, Maratti's main dining room still feels like the townhouse living room it once was. The eighteen-foot ceilings, huge windows, and bright-yellow walls subtract nothing from this Italian seafood restaurant's intimate atmosphere. Muster up a craving for a baked whole fish or seafood risotto and get as close as you can to the elegant hearth. Maratti's separate, private dining room, one of New York's well-kept secrets, can accommodate up to twenty guests around a grand, fireside table and always smells wonderfully of burning cherry wood.

Enoteca Don Antonio

252 East 77th Street (212-879-4821)

If you can't escape to a villa in rural Tuscany this winter, console yourself with a meal at Enoteca Don Antonio, where farm-style furniture and wooden ceiling beams simulate the real thing. This Italian newcomer boasts a wall-size brick-and-stone fireplace and a varied, regional menu. Opposite the hearth, near the restaurant's entrance, is an open-fire brick oven, where diners can watch the chef prepare dishes like fillet of Portuguese sea bass, thin-crusted pizza, and roasted sardines served with olive oil and lemon juice.

Savoy

70 Prince Street (212-219-8570)

Savoy is *Little House on the Prairie* meets millennial SoHo—rustic yet sleek. While the main dining room downstairs showcases a tiny redbrick fireplace that warms one or two tables, all six tables in the dimly lit dining room upstairs have a front-row view of the elevated marble hearth, which is used to cook dishes like wood-grilled organic veal, grilled-apple salad, and striped bass. While the prix fixe menu changes regularly, you can always look forward to the crème brûlée: Served compliments of the chef, it's finished with a round branding iron that's heated over the flames. ■

Navigator

The Inside Dish on Hotel Plates

Q

I've always liked the heavy-duty dishware used in restaurants and hotels. Where can I find this stuff?

+

A

If you're looking for some industrial-strength crockery to go with your restaurant range and Sub-Zero refrigerator, there are restaurant-supply stores that sell heat-tempered, commercial-quality dinnerware by the plate or by the dozen.

The **Broadway Panhandler** (477 Broome Street, 212-966-0121), which supplies Balthazar and the SoHo Grand Hotel, stocks the ultra-durable Oneida XXL, a 16-piece genuine porcelain set that's elegant enough for dinner with your mother-in-law but can be safely handled by your six-year-old ($49.95 a set).

At **Fishs Eddy** (2176 Broadway, at 77th Street, 212-873-8819; 889 Broadway, at 19th Street, 212-420-9020; 60 Mercer, 212-226-4711), you'll find plates from the 1999 American Academy of Chefs dinner ($18) or official blue-and-white governor-of-West Virginia plates ($24) tightly stacked in corners. Babbo's oversized pasta platters, emblazoned with phrases like L'APPETITO VIENE MANGIANDO (appetite comes with eating), can also be bought here. Prices range from $36 for a pasta bowl to $56 for a round serving platter.

Balter Sales Company (209 Bowery, 212-674-2960) sells seven hotel patterns made to order by Villeroy & Boch, including the Animal Park and La Mer designs (starting at $60 a plate). Homer Laughlin's American bone china in teal, cobalt, and turquoise is also available ($18.95).

JOY ARMSTRONG

Illustration by Matthew Martin.

AMY LAROCCA

Flowers to the People

Force those winter blahs away with winter blooms like amaryllis, paperwhites, and hyacinths—without uprooting too much green from your wallet.

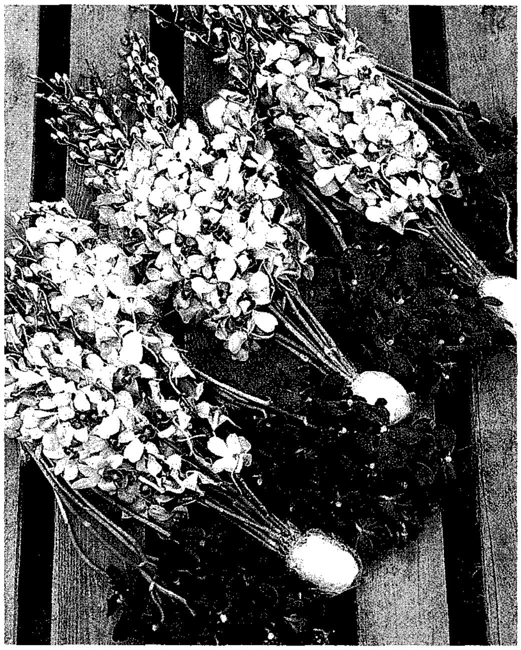
AFTER THE CHRISTMAS tree has dried up and been dragged to the curb, many New Yorkers find themselves devoid of greenery outside their salad bowls. Although city dwellers usually consider themselves detached from the soil, it's easy to turn a cramped apartment into a lush indoor garden—despite dry air and hissing radiators.

According to rooftop-garden expert **Rebecca Cole,** this is the time of year when indoor bulbs bloom: Think amaryllis, paperwhites, hyacinths. "They're really easy!" she promises. Another sturdy choice is ivy, and all of it is on sale, this week, by special order from Cole—$20, down from $35. Her orchids, which usually run from $50 to $95, are $30 to $65. And paperwhites, which were $22 and $40, are now $14 and $25. If you're not sure how green your thumb is, fresh-cut flowers always brighten a room. Her arrangements, which are usually $55 to $125, are on sale for $40 to $75. The sale lasts until January 12.

The best-kept secret of indoor landscapers who don't have access to the wholesale markets is the inexpensive plant shop at **Kmart**, where orchids are $10 and house plants hover at around $15.

Another good resource is the **Chelsea Garden Center**, where trees (both live and artificial) are 50 percent off. At the Garden Center in the East Village and the Garden Store on Ninth Avenue, everything's half off through January 14. For the horticulturally confused, the store's Website (chelseagardencenter.com) dispenses pointers on how to best humidify, ward off wilting, and protect your plants from mealy-mouthed insects.

Kmart, 770 Broadway, at Astor Pl. (212-673-1540); Rebecca Cole Design, 41 King St., by appointment only (212-255-4797); Chelsea Garden Center East, 321 Bowery (212-777-4500); and Chelsea Garden Store, 207 Ninth Ave., at 23rd St. (212-741-6052).



Hot plants: Orchids from the Chelsea Garden Center.

Picks of the Week

Bottega Veneta's sleek Italian leathers—boots and bags—and luxurious ready-to-wear is up to 50 percent off. *635 Madison Ave., bet. 59th and 60th Sts. (212-371-5511); A.E., D., M.C., V.; sale begins 1/8.*

A Second Chance sells already-worn women's designer clothing (Armani, Donna Karan, Calvin Klein, etc.) at a discount. Now it is cleaning its racks to make room for spring. All skirts, pants, and tops are $10; all jackets and dresses are $25. Mention this page and it'll lop off another 20 percent. *1109 Lexington Ave., second floor, near 77th St. (212-744-6041). A.E., M.C., V.; Mon.-Fri. 11-7, Sat. till 6, Sun. noon-5; 1/8-1/15.*

Jimmy Choo's boots and stiletto heels may not be snowproof, but they're awfully sexy, and they're currently 30 to 50 percent off. *645 Fifth Ave., at 51st St. (212-593-0800); A.E., M.C., V.; Mon.-Sat. 10-6; sale begins 1/8.*

Madison Avenue Maternity sells the high-end Michele Saint-Laurent Collection for fashion-conscious future moms. Pleather pants and skirts, cashmere tunics, and button-down shirts are all 50 percent off. *1043 Madison Ave., near 80th St. (212-988-8686); A.E., M.C., V.; Mon.-Fri. 10-7, Sat. till 6, Sun. noon-5; 1/8-1/31.*

Peacock Alley specializes in classic white bedding, but it also carries a range of shaded neutrals in high thread counts. Egyptian-cotton sheets are half off. Bath towels, usually $34, are now $17. *334 E. 59th St. (212-751-7005); A.E., M.C., V.; Mon.-Fri. 10-6, Sat. till 4; 1/8-1/12.*

Mason's Tennis Mart sells cute tennis dresses, warm-ups, sweaters, and shirts from all the top athletic lines (Fila, Reebok, Wimbledon, and Quantum). Everything is 50 to 70 percent off. *56 E. 53rd St. (212-755-5805); A.E., M.C., V.; Mon.-Fri. 10-7, Sat. till 5; 1/10-2/10.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photograph by Carina Salvi.

cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

In Concert

A Great Day in New York

Starts January 13

How often, really, does Philip Glass share a program with Peter Schickele? These nine concerts spread over four weeks will celebrate nearly a century's worth of the avant-garde. Audience discussions with the composers, too, many of whom will perform. (See listing, page 85.)

Theater

The White Devil

At the Brooklyn Academy of Music

No, not a Louis Farrakhan Production, but a rare treat by John Webster, circa 1612, in which an affair turns into a cover-up turns into multiple murders. Gale Edwards's revival (pictured below) premiered last year in Sydney; it's here January 12 through 20. (See listing, page 67.)

Best of the Week

Movies

AntiTrust

Opens January 12

Thirty-three years since *2001*, and how far have we come? From computer-as-evil-force to computer-*programmers*-as-evil-force. Ryan Phillippe (left), Claire Forlani, Rachael Leigh Cook, and other people far prettier than any Internet jock we've ever seen star in this thriller one Website calls "*Hackers* but mixed with *The Pelican Brief*."

Books

Pride Before the Fall

By John Heilemann

(HarperCollins; $25)

World War 3.0

By Ken Auletta

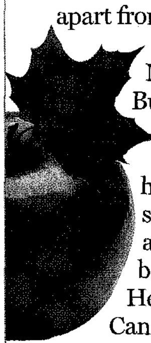
(Random House; $27.95)

And as long as you're seeing *AntiTrust*, why not read about it? The two hotly competing books about Microsoft's trial and tribulations download into stores on January 9. True-blue anti-monopolists may want to place their Amazon orders on a Macintosh.

Restaurants

Northern Delights

A Week of Canadian Cuisine, January 12-19



News to us that Canada *has* a cuisine, apart from maple syrup and Molson. But the French must have left some pots and pans behind, no? Hence the Canadian consulate's week-long food-and-wine festival. The Brasserie and Morrell Wine Bar are among the participants; expect oysters and caribou, salmon and more salmon. Call 212-829-0002 for a full list of restaurants.

Television

100 Centre Street

On A&E

The network that brings you nineteen *Law & Order* reruns a day steps into original programming—with more law and more order. Sidney Lumet, the man behind the greatest of New York cop movies (*Dog Day Afternoon, Prince of the City*) directs. (See John Leonard's review, page 54.)

Kids

Sweet Honey in the Rock

At Washington Irving High School

The almost embarrassingly good-hearted troupe of kente-cloth-swathed blueswomen—still willing to play a high school!—belt out their annual New York children's concert on January 14. (See page 89.)

Photographs: clockwise from top left, Diyah Pera; courtesy of the Canadian Consulate General; Stephen Danelian/A&E; Robert McFarlane.

cue

ARCHITECTURE JOSEPH GIOVANNINI

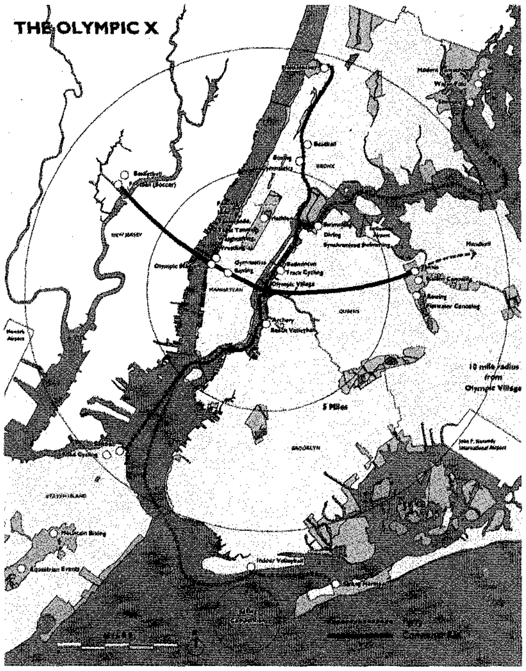
The 'X' Men

A proposal to have New York host the 2012 Olympics is terrifically ambitious in its use of the entire city. So why is the initial architectural plan merely second-rate?

URBAN VISION HAS BEEN IN short supply here since John Lindsay left Gracie Mansion, disbanding his cadre of urban-design brain trusters. With their diaspora—and the impact of Jane Jacobs's cautionary writings—New York has shied away from thinking big urban thoughts, a loss all the more tangible since the mighty working waterfront withered, leaving New York's shores vulnerable to special interests. Vocal neighborhood boards now wield a very big stick, making it difficult to build a vision bolder than the neighborhood detail favored by the city's dominant miniaturists. Large-scale issues, like New York's riverine geography, demand scope. Concurrently, the city's long slide from public spending for public projects toward fiscal privatization has led New Yorkers to depend on the largesse of developers for scraps of civic space and architecture. Donald Trump has emerged as Manhattan's foremost planner.

Capital cities like Washington, London, and Paris have it easy: Impressive embassies and ministries naturally accrue to their avenues, adding up, building by building, to a dignified public realm. Counterintuitively, New York, epicenter of the galaxy, has to work at the grandeur. Cities with aspirations to being a world capital often take advantage of international events to shape their physical plant, and the entrepreneurial coalition spearheading the city's Olympics drive, **NYC2012,** is using the Games to leverage large-scale change.

NYC2012 just submitted its bid to the U.S. Olympic Committee for hosting the 2012 Summer Games, and with actual designs proposed for designated sites, it's already tempting to imagine athletes vaulting into the skyline, profiled against the city's gridded infinity. But the NYC2012 committee is not only accommodating the 10,000 athletes and 5,000 coaches for 40 sport events. Armed with $1.2 billion of the projected Olympic revenue of $3.3 billion, the committee members are thinking like field marshals, positioning facilities strategically to wage a corrective urban offensive that would help jump-start development of the East River and leave the city greatly improved. Think of it as an Olympics of urbanism, the Games acting as a catalyst for reshaping New York where it counts.



Games plan: Spreading the Olympics across the city.

Infrastructure is a word only city planners can warm to, and Alexander Garvin, director of planning of NYC2012, is passionate when he summarizes the plan by drawing an *X* across New York's midriff. The Yale professor and member of the city's planning commission proposes that Olympic sites be cultivated along a cross-axis. One stroke of the *X* represents the path of water from Columbia University's Baker Field through the Harlem and East Rivers, across the harbor to Staten Island and Coney Island. Ferries would shoelace the two shores together, stopping at sport facilities and parks that include Pelhar Bay Park (for water polo and modern pen tathlon), the 369th Regiment Armory o the Harlem River (boxing and rhythmi gymnastics), Yankee Stadium (baseball and the Williamsburg waterfront (archer and beach volleyball). On Staten Islan there would be equestrian events an softball; off Coney Island, sailing.

The second stroke of the *X* rep resents existing and intended ra lines from Flushing Meado Park through Penn Station an across the Hudson toward th Meadowlands. The rails woul help cinch the city together east west across Manhattan's domi nant north-south grain; the would lead to a stadium and tw hotels over the Long Island Ra Road yards. One stroke crosse the other at Hunters Point i Queens, anticipated site of th Olympic Village.

Utopias often seem like distan visions teasingly parked in the im possible future, but what Garvin i proposing is a highly feasible cat alytic step to a New York that re orients the landlocked streets t the water. The East River, like th Seine, used to unite rather tha separate the boroughs, and thi proposal reverses its atrophy. Ne glected for decades (and lookin it), *this* river, unlike the Hudson is bureaucratically manageable: New Yor has to agree only with itself and not a wel ter of New Jersey governments to develo a more ceremonial and active waterway.

Some cities have been shortsighted an even stingy about how they capitalize o their Olympic moment. In 1984, Los An geles built nothing and merely coordinat ed the freeway flow toward existing, far flung venues. In 1976, Montreal, by con trast, was profligate in cost overruns for a Olympics that ghettoized sports in th suburbs. The NYC2012 planners hav wisely looked to Barcelona, which used the 1992 Olympics to darn holes in the existing urban fabric with small, incremental buildings, parks, and oceanside promenades. Like Barcelona, New York is affirming the city rather than the suburb, and unfurling its edge to the water.

WHAT IS DISHEARTENING ABOUT AN otherwise intelligent plan is the architecture. To give their proposal traction, Garvin and crew hired a team of predominantly New York architects, all with respectable reputations, but they have produced workmanlike schemes that set the project off on a pedestrian foot. Admittedly, the ideas are only embryonic, but the DNA already looks flawed. If New York wins approval for the Games, the choice of architects must be commensurate with the acumen that led to the *X*, perhaps through competitions or some creative curating that brings international talent into an invitational architectural Olympics.

Alarms ring when Garvin speaks of applying to the Olympic Village design standards like those that produced the Milquetoast, nothing-ventured buildings at Battery Park City. Especially distressing is a deadening trial sketch for the stadium by RAN International (architects of Toronto's SkyDome) and an attendant Motorola-like tower by Cesar Pelli, on a vacant plinth over the highly prized rail yards. Didn't we just have an ideas competition—won by Peter Eisenman—that yielded rather wondrous proposals? NYC2012 should at least have a gestural thought by Eisenman stand in as an image, giving a post-classical edge to an Olympic tradition straight from colonnaded antiquity. An Eisenman stadium on the Hudson and Frank Gehry's Guggenheim on the East River would set Manhattan vibrating.

In Barcelona, city building was more important than standout architectural achievement, and what was missing in 1992 was the summary symbol. New York, after the Olympics, will be a better city with the *X*, but without a shining piece—hell, why not a half-dozen shining pieces?—the Olympics will be absorbed and forgotten. Improved infrastructure will make the city work better, but the symbolic power of architecture should not be underestimated. The planners of 2012 should respect their own commendable scheme by pursuing architecture equal to their vision. Radiant buildings could be the motivational symbols where the *X* marks the spot. ■

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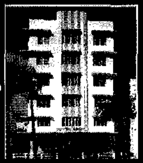

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TELEVISION JOHN LEONARD

Mensch on the Bench

Sidney Lumet returns to television with A&E's *100 Centre Street,* starring Alan Arkin as that most reviled of icons, a liberal criminal-court judge.

SO SIDNEY LUMET RETURNS TO television. On the one hand, this shouldn't be such a big surprise. As tiresome as it is to listen to film buffs be snooty about couch potatoes, they must not have been going to many movies lately. The bigger the screen, the dumber the script, and when an effort like *Traffic* gets the New York Film Critics Circle nod as best picture of the year, they must have smuggled something in from Mexico to smoke before the meeting. *Traffik* was twice as good when it was spelled with a *k* instead of a *c* a decade ago, as a British mini-series set in Pakistan, Hamburg, and London instead of San Diego, Tijuana, and Washington, D.C., without either Michael Douglas or his prenuptial.

Besides, many of Hollywood's best-known directors got their start on television, back in the days of shows like *Studio One.* Along with Lumet, there were Steven Spielberg, George Roy Hill, Arthur Penn, and John Frankenheimer. Frankenheimer has come back to television, too, where he can do things on cable, like his Attica movie, *Against the Wall,* that he couldn't in Hollywood. And other directors who move effortlessly between small screen and large, like Michael Ritchie, and who have done some of their best work on TV, like *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom.* And while I'm on the subject, I might as well mention Ingmar Bergman, whose *Scenes From a Marriage* was originally a six-hour mini-series on Swedish television, and Marcel Ophüls, whose *The Sorrow and the Pity* was originally shot for French television (and is now at last available on home video, thanks, um, to Woody Allen).

On the other hand, while he was in Hollywood, Sidney Lumet directed *Network.* You would think he'd be embarrassed. After all those terrible things Paddy Chayevsky said about television in *Network,* wouldn't Lumet have to wear a hood, or at least a Batman mask? But no. Television has such an inferiority complex that it believes its critics. And all the folks at Arts & Entertainment had to do to sew up Sidney was to like his script for the pilot so much that they were willing to offer him thirteen episodes and a new Sony High Density TV camera to shoot them with, 24 frames a second, just as Dr. Jean-Luc Godard prescribed. And so we get **100 Centre Street.**

Alan Arkin stars as Judge Joe Rifkind, also known as "Let 'Em Go Joe" for his wayward-liberal coddling of the perps who stand before him in downtown night court. (You will, perhaps, remember the real-life Judge "Turn 'Em Loose Bruce" Wright.) Before he was a judge, he was a cop, and before he was a cop, he was a flower child, and his whole approach to jurisprudence is accommodating and humane. And so, of course, he will be punished in the two-hour pilot. He lets a young punk walk, who promptly sticks up a bodega and shoots and kills a young policewoman who is not only out on her very first call but also just happens to be the daughter of Arkin's ex-partner back when he was a humane and accommodating police officer. The mayor, the P.B.A., and the tabloids promptly make their ugliest noises. And Arkin has no one to turn to except . . .

Justice, justice: Alan Arkin as a liberal judge . . .

100 Centre Street
Monday, January 15; 9 to 11 P.M.; A&E; produced and directed by Sidney Lumet; starring Alan Arkin, LaTanya Richardson, Paula Devicq, Joseph Lyle Taylor, and Manny Perez.

Except LaTanya Richardson, as his fellow judge Attallah Sims, for whom *accommodation* and *humanity* are suspect words, guilty of association with permissiveness and failure of nerve. Having upped herself out of a brutal and impoverished Georgia childhood—rape is mentioned—she sees little or no excuse for the plea-bargaining miscreants who beseech her for leniency and list their extenuating circumstances like items on a résumé. Still, LaTanya likes Alan, even his "bleeding Jewish heart." And *100 Centre Street* would be worth the watching if only to see the playing out of this genuine friendship between adult professionals of opposite sexes, different colors, and contrary politics.

Meanwhile, there are the young people without whom no series television is imaginable. They include Paula Devicq as the obligatory well-bred blonde, who has signed up as an assistant district attorney at least in part to spite her corporate-lawyer father, and who not only went to Bennington before Yale Law but went there because her last name is, well, Bennington, and it's the family college; Joseph Lyle Taylor as the obligatory ethnic hunk, who signed up as an A.D.A. to see justice done, who has a big problem with a coke-

Photographs by Eric Liebowitz/A&E.

. . . and LaTanya Richardson as his conservative foil in *100 Centre Street.*

ead stockbroker rother, and who ılls hard for Paula; nd Manny Perez, ıe ambitious public efender, whose ompulsive womanzing in the second pisode will cost him t least a client who houldn't have been tuck overnight in ıiker's and possibly is marriage and the hild he dotes on.

100 Centre has idney Lumet's haracteristic virues—casting, pasion, a feel for the ity, and a machineun pace. (The disntegration of the stockbroker brother at going-away lunch before he's supposed ɔ catch the plane to Hazelden and reab is excruciating.) Of course it also has ,umet's characteristic vices—he has ever been exactly subtle. (We don't eed to be told quite so often that there's huge difference between law and jusice. I'm not saying it's a lesson we have earned; we haven't. I'm just saying that ve got the point the first time. Show, on't tell.) Since one of his co-executive roducers, David Black, has written ome of the best scripts in the long run f *Law & Order*, we can expect a tight hip on seas we've sailed before.

Moreover, *Law & Order* is increasingy sensational, and *The Practice* increasngly far-fetched and frantic, and anyhing that brings Alan Arkin into our ving room is more than okay by me.

TV Notes

hree Sisters (January 9; 9:30 to 10 .M.; NBC), with Katherine LaNasa, Vici Lewis, and A.J. Langer as the siblings vho bother David Alan Basche, who got ll three when he married one, is funier than anything in the last several easons of NBC sitcoms. Langer, for intance, is so strapped that she decides to ell her eggs on eBay, and then there's he problem of sushi and seagulls at the ame wedding. A swift beginning.

Freedom Never Dies: The Legacy of larry T. Moore (January 12; 9 to 10:30 .M.; Channel 13) goes back half a cenury to celebrate one of the first maryrs of the civil-rights revolution, a 'lorida schoolteacher who rose hrough the ranks of the NAACP to beome executive director for his state, agitated for voter registration and equal pay for black teachers, and was murdered on Christmas Day, 1951, by a Ku Klux Klan bomb. Langston Hughes wrote a ballad about him. Sweet Honey in the Rock sings.

Taina (January 14; 7 to 7:30 P.M.; Nickelodeon) introduces us to a new series and the remarkable talents of Christina Vidal, who stars as a 14-year-old New York City Latina, Taina Morales, starting her first year at the Manhattan School of the Arts (read: High School for the Performing Arts) and acting, singing, and dancing her way into my heart and everybody else's. You have only to watch her work up, for acting class, first a Jennifer Lopez monologue and then a Joan of Arc. There are actual production numbers, as in *Fame*, and, as in *Fame*, these talented kids are more than up to them. They're also surrounded by adults who wish them well instead of dead.

Elvis: That's the Way It Is (Special Edition) (January 15; 8 to 9:30 P.M.; TCM) is the 1970 documentary recording the King's return from so many bad Hollywood movies to live stage performances in Las Vegas. Except that it's not. It's been re-edited with footage omitted from the original, film shot by other cameras at other rehearsals that the original never even considered, color and sound that have been spruced and tweaked, and ten songs added to the original twenty-five. Don't miss his version of the Beatles' "Get Back." Maybe it didn't make the 1970 cut because Elvis had by then decided that John Lennon was un-American. ■

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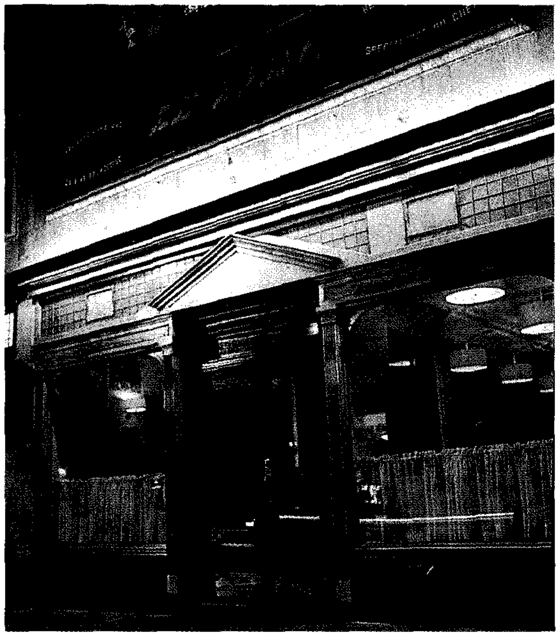
At Le Zinc, David Waltuck's casual-bistro foil to his ethereal Chanterelle, you too can eat the down-home, delicious grub he's been feeding his staff for years.

DAVID WALTUCK IS SUCH A family man, he's got two of them: the nuclear version at home and the squadron of loyal cooks, waiters, and dishwashers who work for him at Chanterelle, the elegant TriBeCa institution he opened with his wife, Karen, 21 years ago. For the past two decades, he's fed a multitude of mouths, not least of all the ones on his payroll.

For the uninitiated, Chanterelle staff meals are family-style, mostly one-pot affairs, more homey than haute: hearty casseroles and stews, soups, and stir-fries, few of which have ever graced Chanterelle's meticulously calligraphed menu. But Waltuck, from his patrician perch amid curried crab coulis and shaved white truffles, sensed a growing hunger for the simple, satisfying food he fed his employees, and shrewdly gathered his recipes in *Staff Meals From Chanterelle,* out last month from Workman Press.

If you're not in the mood to cook his wine-and-brandy-braised brisket yourself, however, you can order it at **Le Zinc**, the disarmingly unpretentious joint David and Karen opened last month, nostalgically resurrecting the name of the unaffiliated eighties-era TriBeCa bistro that used to inhabit its lofty, barrel-vaulted premises. The new Le Zinc shares certain characteristics with its sumptuous sibling—crackerjack service, an intriguing wine list with a diverse by-the-glass selection—but it's also lots of things Chanterelle isn't: open late; designed for walk-ins rather than reservations; a casual, affordable spot for those with a yen for chopped liver instead of seared foie gras.



In Zinc: David Waltuck's new bistro.

Like Chanterelle, Le Zinc is spare, a shock at first for anyone whose bistro-brasserie associations begin and end with Keith McNally's atmospheric *oeuvre.* There's no patina, *faux* or otherwise, just creamy walls texturized with bits of straw, gray backlit banquettes, bare wood tables more Ikea than antique. There is a zinc bar, of course, adorned with one of Karen's famous oversize horticultural extravaganzas, and wine bottles arrayed on dark wood shelves. The only stab at décor is the growing collection of art posters, a visual tribute to the longstanding Chanterelle tradition of enlisting artists (like Keith Haring and Francesco Clemente) to create menu covers twice a year. But the room doesn't feel gallery-cold: The welcome is warm and informal, and the biggest VIPs seem to be school friends of the Waltuck offspring, Sara, 11, and Jake, 9, who populate the restaurant early one Sunday evening.

After she finishes her own supper at a corner banquette, Sara works the room like a junior Sirio Maccioni. "What's good?" asks the mother of a restless boy wearing a No. 7 baseball jersey who wants burger and fries.

"*Ev*erything," says Sara, b ased, perhaps, but not far o the mark.

Chef Michael Sullivan, Chanterelle alum, channe Waltuck's proclivity for inco porating New York flavors an inherited family recipes into French framework with Jewis and Hungarian undertones- plus a few incursions from Ch natown, where Waltuck likes t do his shopping. To keep th cost commendably low, th kitchen gravitates toward les expensive cuts of meat, braise shanks and briskets, and one time trash fish like monkfis and catfish, finessed wit Asian seasonings.

There are bistro staples o the menu—a respectable frisé salad, hearty, rustic terrine and steak-frites (*quel* frites!)—but fc every well-executed standard, there is a even more exciting innovation. A trio c irresistibly crunchy Chinese-spiced duc wings, for instance, served with a punger dipping sauce of fermented black bean and chili. (Memo to Waltuck: Bottle it! Curried Vidalia-onion fritters, lightly bat tered and skillfully fried, come with sweet-sour tamarind dipping sauce. Wa tuck credits his wife's mother for his pork stuffed cabbage, but we'r pretty sure he did some tweak ing; this is hefty, hearty, an crowned with a dollop of sou cream. And one evening we tr crispy-crusted pig's-feet cake meltingly soft chunks of mea encased in polenta.

Pig's feet certainly signif peasant food, perhaps a littl too stridently for some folk That's why even though Sulli van also uses them in th braising liquid for his tende

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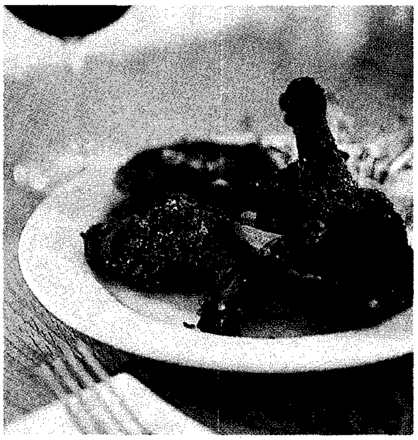
brisket, he refrains from ladling them out alongside the thick slices of tender meat and the garnish of whole roasted carrots and mashed potatoes. Tripe, another hard sell, appears in a scrumptious tomato-based Tuscan stew with haricots verts and a shower of shaved Parmigiano-Reggiano.

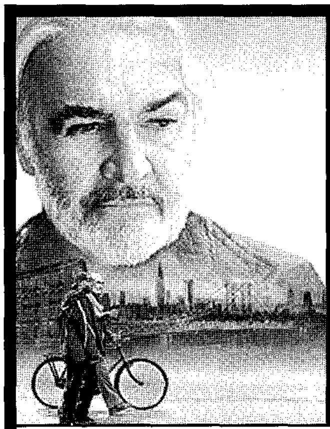
On a cold night, we make a meal of peppery hot-and-sour soup enriched with venison and tofu, a wintertime elixir that radiates shock waves of warmth. Chicken Grandmere sounds like any run-of-the-mill roasted bird, but it's defiantly moist, swathed in a luxuriantly rich sauce riddled with cubes of bacon, garlic, and vegetables. One night we order the macaroni and cheese, only to discover it's sold out, and the next time it's out of the rotation. But even in our cheddar-and-Parmesan-deprived despair, we like the idea of a dynamic kitchen that tinkers with the menu nightly. It'll keep us coming back to see when David's mother's chopped chicken liver will make its triumphant return.

Chanterelle pastry chef Kate Zuckerman pulls double dessert duty at Le Zinc, where she favors homey puddings and simple tarts, all fine, first-rate sweets. But her bête noire, a ravishingly dense, bittersweet slab of flourless chocolate bliss, takes the cake.

Le Zinc is open every day for lunch and dinner, until four in the morning, a happy circumstance for anyone who lives or works in TriBeCa, and especially for David and Karen Waltuck, who've finally found a place where they can kick back and relax and have a bacon cheeseburger just like Sara's friend, No. 7. If nothing else, Le Zinc is delicious proof that the only thing better than eating at Chanterelle is working there. Maybe they're hiring. ■

Winged victory: Le Zinc's crispy duck wings.





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Ryan Phillippe and Tim Robbins star in this paranoid fantasy about a brilliant college grad who gets sucked into the sinister workings of a multibillion-dollar computer company. (1 hr. 48 mins; PG-13) • Opens 1/12.

Double Take
Orlando Jones and Eddie Griffin star in this comedy of errors about a man on the run who grabs the wrong passport and winds up with the identity of a street hustler. (1 hr. 28 mins; PG-13) • Opens 1/12.

Save the Last Dance
This romantic drama stars Julia Stiles as a young midwestern white woman who moves to Chicago to be with her black boyfriend (Sean Patrick Thomas), who has a mild criminal record. Predictable complications follow. (1 hr. 50 mins.; PG-13) • Opens 1/12.

New Films

All the Pretty Horses
Billy Bob Thornton directed this lackadaisical adaptation of the Cormac McCarthy novel, and it works only fitfully, as a rather mild coming-of-age ramble. Matt Damon stars as the young Texan who rides into Mexico with his best buddy (Henry Thomas) and gets hit upside the head with life lessons. Lucas Black, as a crack-voiced runaway, gives the one standout performance. Penélope Cruz co-stars with Damon as his love interest; their romance, which is supposed to have enough passion to burst a piñata, is tepid. (Rainer; 1/8/01) (1 hr. 47 mins.; R) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Loews Kips Bay Theatre; CC Crown Gotham; Loews 42nd Street E Walk; Sony Lincoln Square; Clearview's Cobble Hill; UA Marboro; Kaufman Astoria Cinema; UA Astoria; UA Movies at Staten Island.

★ Before Night Falls
Javier Bardem gives an astonishing, freewheeling performance as the Cuban gay literary exile Reinaldo Arenas, who in 1990 died in New York from AIDS. Julien Schnabel directs, and he combines an extraordinary range of emotional colorations—the film goes from rhapsodic lyricism to horror in a blink. The movie is based primarily on Arenas's autobiography of the same name. (Rainer; 1/8/01) (2 hrs. 13 mins; R) • CC Angelika Film Center; Clearview's Chelsea; Lincoln Plaza Cinemas.

★ Cast Away
Tom Hanks plays a FedEx systems engineer who is stranded on a remote and uninhabited island in the South Pacific in this Robert Zemeckis movie. Hanks's Everyman quality works well in the role; he's a stand-in for all us non-survivalists in the audience. At its best, the film is a graceful and resonant fable about isolation and the will to endure, but a heavy cloud of inspirationalism hangs over it. The filmmakers are trying for an anthem in praise of the human spirit, and the starkness of the situation is too powerfully drawn to sustain the uplift. (Rainer; 12/25/00) (1 hr. 43 mins.; PG-13) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; Clearview's Ziegfeld; Clearview's First & 62nd St.; Clearview's Olympia; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • CC Angelika Film Center; The Screening Room; CC Cinemas 1, 2, 3; Sony Lincoln Square; Clearview's Cobble Hill.

War games: Ryan Phillippe and Tim Robbins in *Antitrust.*

★ Chunhyang
The veteran Korean director Im Kwon Taek renders a masterful take on an eighteenth-century folk tale. His style is a mixture of traditional and avant-garde: The narrative is ritualistic, but the filmmaking has a friskiness to it, and the story is recounted by a *pansori* singer who belts out the plot with a verve that summons up Al Green crossed with Louis Prima. (Rainer; 1/08/01) (2 hrs.; NR) • Quad Cinema; Lincoln Plaza Cinemas.

★ Crouching Tiger, Hidden Dragon
Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. Chow Yun-Fat and Michelle Yeoh star as great warriors and friends with a deep, unspoken ardor for each other; Zhang Ziyi, a marvelous young actress, is their nemesis. The film, with action sequences choreographed by the great Yuen Wo-Ping (*The Matrix*), satisfies our desire for pop while at the same time transcending it. It's a poetic extravaganza. In Mandarin, with English subtitles. (Rainer; 12/11/00) (2 hrs. 10 mins.; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; UA Gemini; Lincoln Plaza Cinemas; Magic Johnson Harlem USA; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Linden Boulevard Multiplex; Kaufman Astoria Cinema.

Dr. Seuss' How the Grinch Stole Christmas
Jim Carrey is the live-action embodiment of Dr. Seuss's classic Christmas grump. Ron Howard directs. (1 hr. 30 mins.; PG) • Battery Park City Cinema; UA Union Square; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Canarsie; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

The Emperor's New Groove
Eartha Kitt, Sting, and David Spade lend their voices to this animated fable about an ancient diva with witchy powers—with Kitt, of course, in the leading role. (1 hr. 12 mins.; G) • Battery Park City Cinema; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

★ An Everlasting Piece
Barry Levinson comes through with a small-scale comic gem about factionalism and strife in Northern Ireland as played out in the war between rival hairpiece companies to corner the market in toupees. Barry McEvoy and Brian O'Doyle are the barbers, Catholic and Protestant, who go into business together, and they have the rapport of a great comedy team. (McEvoy wrote the script.) Anna Friel shows up as a girlfriend with a smart mouth, and Billy Connolly plays a deranged barber turned scalper in a hilarious (and too small) role. (Rainer; 1/2/01) (1 hr. 49 mins.; R) • Sony Lincoln Square.

Festivals

Is There a Doctor in the Art House?

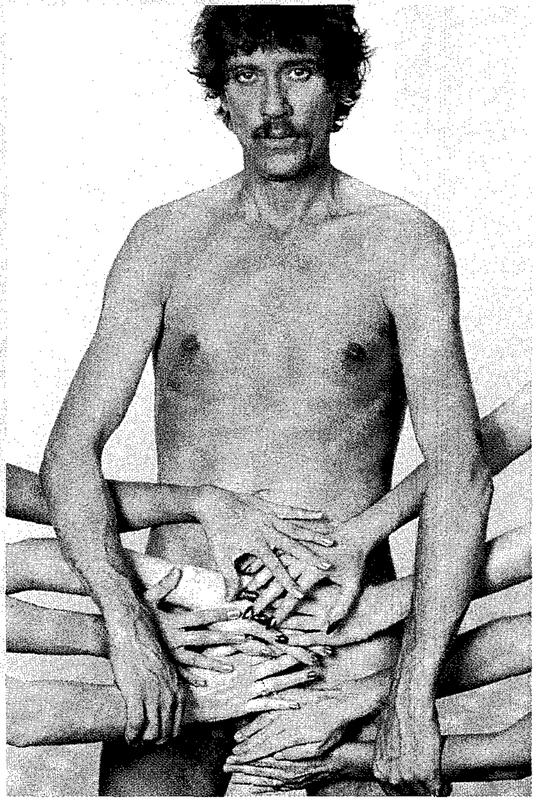
The members of the New York Academy of Medicine are putting down their petri dishes and getting out of the lab—hence their **Doctors in the Movies Film Series: New York Stories.** The festival kicks off with *The Girl in White*, the 1952 film starring June Allyson—*before* she became the pitchwoman for Depends—as the real physician Emily Dunning Barringer, M.D., who overcame sexism to join the medical profession. Later on, the festival will highlight *The Hospital* (starring George C. Scott and Diana Rigg, pictured), the 1971 satire about a very stressed-out chief of service in a city hospital governed by chaos, strikes, and incompetence. Begins January 11 at the New York Academy of Medicine.

Photographs: top, Doane Gregory; bottom, courtesy of the New York Academy of Medicine.

Opening

A Very Big Movie Star

Although one might assume that a man with a 13½-inch penis would at worst have a kind of breezy life, Cass Paley's documentary **WADD: The Life and Times of John C. Holmes**, clearly proves that this is not the case. "He was an extremely tragic character," Paley says of the legendary porn star (who inspired Paul Thomas Anderson's *Boogie Nights*). "His is one of the few true Hollywood stories—he moved to Hollywood to make it big, became caught up in his own fame, got hooked on drugs, and died a tragic end." Recounting his abusive upbringing in rural Ohio to his death from AIDS in 1988, the film features interviews with his put-upon, utterly straight ex-wife, his 15-year-old mistress (whom Holmes regularly pimped for drugs and physically assaulted), and numerous police detectives who investigated the fatal bludgeoning of four drug addicts—a crime in which Holmes was the primary suspect. Although accounts of Holmes's personality range from the praiseworthy ("He was such a sweetie!") to the dismal ("He was a sociopath!"), Paley's feelings about the man fall decidedly to the latter side: "I think that if he'd known at the beginning of his life what was going to happen to him, he wouldn't have changed a thing. If he wasn't a bona fide psychopath, he was certainly, *certainly* borderline." *WADD: The Life and Times of John C. Holmes* begins January 12 at the Screening Room. D.D.K.



Photograph courtesy of VCA Pictures.

The Family Man
Nicolas Cage stars as an investment banker who has he chance to see how life would've been different if he'd settled down with his college sweetheart (Téa Leoni). (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; Clearview's Park and 86th St.; Clearview's Olympia; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten sland; YWCA Cine-Club.

Finding Forrester
Yet another tale from director Gus Van Sant about a kindly mentor (Sean Connery) who helps a troubled-though-brilliant student (Rob Brown) get his life together. This time, the mentor is a hermetic literary giant; the student is a black athlete with supreme writng talent. (2 hrs. 16 mins.; PG-13) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; UA Gemini; Sony Lincoln Square.

★ Hamlet
Michael Amereyda's overconceptualized nouveau version of Shakespeare's high-body-count classic is set in a present-day fortresslike New York and features the youngest and most grad-student-ish Hamlet in memory, affectingly played by Ethan Hawke. Streamlined and clotted with references to our consumerist media culture, the film portrays Denmark as Denmark Corp. The film is notable mostly for its occasional daring and for some of the performers, including Diane Venora (Gertrude), Sam Shepard (the Ghost), Liev Schreiber (Laertes), and, yes, Bill Murray (Polonius). (Rainer; 5/12/00) (1 hr. 52 mins.; R) • UA Union Square.

★ The House of Mirth
In Terence Davies's rigorously elegant adaptation of Edith Wharton's belle epoque novel set in 1905 New York, Gillian Anderson is Lily Bart, the socialite who is undone by the society she wants to become a part of. Each of her defeats carrys a death-knell force. Anderson is poignantly fragile in the role, like a silent-movie maiden. (Rainer; 1/2/01) (2 hrs. 4 mins.; NR) • Paris Theatre.

La Bûche
Three days before Christmas, three Parisian sisters try and fail at balancing the annual pressures of the holiday season with the more savory pressures of sex. Emmanuelle Béart, Sabine Azéma, and Charlotte Gainsbourg star. Directed by Danièle Thompson. (1 hr. 47 mins.; NR) • Quad Cinema.

Maléna
Guiseppe Tornatore (*Cinema Paradiso*) directs this tragicomedy about a chic, mysterious woman (Monica Bellucci), the kind who regularly has gentleman callers fighting to light her cigarette. Giuseppe Sulfaro stars as the man who's been obsessed with her since he was 13. (1 hr. 30 mins.; R) • CC Angelika Film Center; CC Cinemas 1, 2, 3.

Miss Congeniality
A tomboy FBI agent (Sandra Bullock) must learn how to be glamorous in order to go undercover as a beauty-pageant contestant. Co-stars Candice Bergen and Michael Caine. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Night Waltz: The Music of Paul Bowles
Owsley Brown's documentary examines the famous expat author's accomplished (although not terribly well-known) forays into music, pairing seven visual essays with his compositions. (1 hr. 20 mins.; NR) • Film Forum.

O Brother, Where Art Thou?
Set in Depression-era Mississippi, this Coen Brothers movie is actually taking place in their usual rarefied and icy-hot post-modern nowheresville. George Clooney, John Turturro, and Tim Blake Nelson star as escaped convicts whose tall-tale escapades are modeled on *The Odyssey.* The shagginess of the episodes and the performances are appealing, and the interspersed folk-country music is extraordinary and gives the film an emotional resonance uncommon to the Coen oeuvre. (Rainer; 12/25/01) (1 hr. 46 mins.; PG-13) • UA Union Square; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Sony Lincoln Square; BAM Rose Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.

Proof of Life
Russell Crowe is a kidnap-and-ransom negotiator, and Meg Ryan is the wife of an engineer (David Morse) in a South American country who has been abducted and needs rescuing. The chemistry between these two stars is nil, and the action sequences that lead up to the liberation of the engineer are routine. (Rainer; 12/25/00) (2 hrs. 3 mins.; R) • Battery Park City Cinema; UA Union Square; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Sony Lincoln Square; Kaufman Astoria Cinema; North Shore Towers.

★ Quills
Philip Kaufman's movie about the Marquis de Sade, written by Doug Wright from his Obie-winning play, is a voluptuous impasto that mixes together angels and demons in a richly ambiguous swirl. Geoffrey Rush plays Sade, imprisoned in the Charenton Asylum for the Insane, and he's a degenerate fop who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet) and gets obliterated for his troubles. Michael Caine is the doctor-torturer who puts the screws to Sade; Joaquin Phoenix is the abbé at Charenton whose progressive ideas do not survive the riotous hypocrisies of the times. Kaufman soft-pedals Sade's basest aspects, but there's tremendous verve and intelligence in his filmmaking and in the performances he's elicited. (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Kaufman Astoria Cinema; Kew Gardens Cinemas.

★ Shadow of the Vampire
Willem Dafoe triumphs as the actor-vampire Max

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

Festivals

Hebrew International

This year, a whopping 33 productions headline the tenth annual **New York Jewish Film Festival**—from the amusing (*Obsessed With Jews,* Jeff Krulik's 1999 documentary about a man who compulsively catalogues semi-famous Jews from all walks of life) to the decidedly solemn (*Grüninger's Fall,* a 1997 documentary about a Swiss police chief who saved hundreds of Jews during World War II). Although most of the films are documentaries, there's a handful of dramas (including 1998's *Disparus,* about a woman who's searching for Alfred Katz, MIA Trotskyite and poet) and even some animated fare (*Hatikvah,* a short cartoon following the Jewish journey from the Diaspora to Palestine). The festival, presented by the Film Society of Lincoln Center and the Jewish Museum, begins at the Walter Reade Theater on January 14.

Photograph courtesy of the Film Society of Lincoln Cente

Schreck in this uneven but sometimes chilling and witty film; Schreck was the actor who played the vampire in F.W. Murnau's 1922 silent classic. It's the conceit of this film that he was, indeed, an actual vampire. John Malkovich co-stars as Murnau, and he's convincingly Teutonic. (Rainer; 2/8/01) (1 hr. 30 mins.; R) • UA Union Square; Loews 42nd Street E Walk; Loews 84th Street.

★ State & Main

David Mamet's movie about a Hollywood movie crew invading a New England village has its share of syncopated nastiness and sharp satire, although the overall effect is surprisingly mild for Mamet. Perhaps he doesn't care enough about these movie people to lavish on them his usual full attention. (Rainer; 1/2/01) (1 hr. 46 mins.; R) • UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's First & 62nd St.; UA East; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

★ Thirteen Days

A workmanlike but engrossing docudrama-style depiction of how the Kennedy White House dealt with the Cuban-missile crisis. Kenny O'Donnell, a friend and adviser to both Jack and Bobby, is the White House aide who provides the focal point for most of the scenes. As played by Kevin Costner, he has a Boston accent that could use some coaching but the skewed perspective of this insider-outsider gives the material a fresh twist. Roger Donaldson directed. Bruce Greenwood and Steven Culp play JFK and RFK respectively and respectably. (Rainer; 1/2/01) (2 hrs. 15 mins.; PG-13) • Loews Village; CC Cinemas 1, 2, 3; Sony Lincoln Square.

★ A Time for Drunken Horses

Iranian filmmaker Bahman Ghobadi has a wonderful feeling for children's faces; he sees in them not merely an innocence but a preternatural maturity as well. At times it's as if we are looking into these faces and seeing the whole life that will eventually be imprinted upon them. His movie is about the hardships of a band of brothers and sisters in the remote, mountainous regions of Kurdish Iran. (Rainer; 11/6/00) (1 hr. 17 mins.; NR) • Cinema Village.

★ Traffic

Steven Soderbergh directed this uneven melange—a movie about drug trafficking, set in locales as disparate as Tijuana and Cincinnati's affluent Boyle Heights—in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. It's like a cross between a *policier,* a documentary about drug dealing, a TV cop show, and a sermonette about the need for parents to listen to their troubled children. Much of it is smartly observed, though, and the cast is impressive, including Michael Douglas, Catherine Zeta-Jones, Benicio Del Toro, Don Cheadle, and many others. (Rainer; 1/2/01) (2 hrs. 20 mins.; R) • Battery Park City Cinema; Loews Village; Clearview's Chelsea; Loews 42nd Street E Walk; Loews 72nd St. East; Loews Orpheum 7; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Linden Boulevard Multiplex; Pavilion; UA Marboro; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Vertical Limit

Chris O'Donnell stars as a climber who must rescue his sister atop the peaks of K2, one of the world's highest and most treacherous mountains. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island; YWCA Cine-Club.

Wes Craven Presents: Dracula 2000

Although Craven is the executive producer of the film, this retooling of the familiar tale about the bloodsucking Transylvanian was directed by Patrick Lussler. In this one, the vampire pays a visit to America to combat his nemesis (Christopher Plummer). (1 hr. 47 mins.; R) • Battery Park City Cinema; CC Village East; Clearview's Chelsea; Clearview's First & 62nd St.; Loews Kips Bay Theatre; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Plaza; UA Crossbay; UA Movieworld; Atrium; UA Movies at Staten Island.

What Women Want

A male-chauvinist pig (Mel Gibson) sees the error of his ways after a bump on the head gives him the ability to read women's minds. Co-stars Helen Hunt. (1 hr. 34 mins.; PG-13) • Battery Park City Cinema; Loev Village; Loews 19th St. East; Loews Kips Bay Theatr Loews 42nd Street E Walk; Loews New York Twin; Loev Orpheum 7; Clearview's Metro Cinema; Magic Johnsc Harlem USA; New Coliseum; Sony Lincoln Square; Ba Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linde Boulevard Multiplex; Pavilion; Ridgewood; UA Movies Sheepshead Bay; Centre Sunnyside; Cinemart; Jacksc Triplex; Kaufman Astoria Cinema; Main Street Cinemas; U Crossbay II; UA Movies at Bayside; UA Movieworld; Atr um; UA Hylan Plaza; UA Movies at Staten Island; YWC Cine-Club.

★ You Can Count On Me

Writer-director Kenneth Lonergen's wonderfull small-scale movie stars Mar Ruffalo and Laura Linney as re united brother and sister, an theirs is one of the most cor vincing portrayals of family cor nection I've ever seen. They ge all the feints and parries be tween siblings just right. It's marvelous little movie that dis penses with much of the mush ness and grand revelations on might expect from this sort c material. Rory Culkin play Linney's 8-year-old son, an Matthew Broderick, in a sweetl cracked performance, is the bos she has an affair with. (Raine 10/23/00) (1 hr. 51 mins.; R) CC Village East; Clearview's 59t Street East; Clearview's 62nd an Broadway; Kew Gardens Cinemas

Manhattan

Below 14th Street

Battery Park City Cinema

102 North End Ave. (212-945-3418) • All the Prett Horses; Cast Away; Crouching Tiger, Hidden Dragon; D Seuss' How the Grinch Stole Christmas; Dude, Where' My Car?; The Emperor's New Groove; The Family Mar Miss Congeniality; Proof of Life; Quills; Traffic; Vertica Limit; Wes Craven Presents: Dracula 2000; Wha Women Want.

CC Angelika Film Center

18 W. Houston St. (212-995-2000) • Before Night Fall Chocolat; Crouching Tiger, Hidden Dragon; Maléna; Quills

CC Village East

189 Second Ave. (212-529-6799) • 102 Dalmatians; Billy Elliot; Dude, Where's My Car?; Wes Craven Present Dracula 2000; You Can Count On Me.

Cinema Village

22 E. 12th St. (212-924-3363) • Dark Days; Moon Shadows; Spring Forward; A Time for Drunken Horses; Trade Of

Clearview's Waverly

323 Sixth Ave., at W. 3rd St. (212-777-FILM#603) All the Pretty Horses; Vertical Limit.

Film Forum

209 W. Houston St. (212-727-8110) • A Hard Day' Night; If . . . ; Night Waltz: The Music of Paul Bowles; Terrorists in Retirement; The Mystery of Picasso. (See als "Museums, Societies, Etc.")

Loews Village

66 Third Ave., at 11th St. (212-50-LOEWS#952) The Family Man; Finding Forrester; Miss Congeniality; Thirteen Days; Traffic; What Women Want.

Quad Cinema

34 W. 13th St. (212-255-8800) • Boys Life 3; Chunhyang La Buche; Requiem for a Dream.

The Screening Room

54 Varick St. (below Canal) (212-334-2100) • Almos Famous; Chocolat; The Cider House Rules; My Life as Dog; Tom Jones; Two for the Road. (See also "Museums Societies, Etc.")

UA Union Square

13th St. and Broadway (212-253-2225) • All the Pretty Horses; Cast Away; Dr. Seuss' How the Grinch Stol Christmas; Hamlet; O Brother, Where Art Thou?; Proof o Life; Shadow of the Vampire; State & Main; Unbreakable Vertical Limit.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Cast Away; Dude, Where's My Car?; State & Main.
Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Before Night Falls; Crouching Tiger, Hidden Dragon; Wes Craven Presents: Dracula 2000; The Emperor's New Groove; State & Main; Traffic; Vertical Limit.
Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Cast Away.
Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • The Family Man; Finding Forrester; Miss Congeniality; What Women Want.
Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • All the Pretty Horses; Crouching Tiger, Hidden Dragon; The Emperor's New Groove; The Family Man; Finding Forrester; Miss Congeniality; O Brother, Where Art Thou?; Proof of Life; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

42nd–60th Streets

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Chocolat; Malena; Thirteen Days.
CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • All the Pretty Horses.
CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • Billy Elliot.
CC Sutton
205 E. 57th St. (212-759-1411) • O Brother, Where Art Thou?; Sunshine.
Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • You Can Count On Me.
Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Cast Away.
CO Worldwide Cinemas
340 W. 50th St. (212-505-CINE#610) • Bamboozled; Bedazzled; Best in Show; The Legend of Bagger Vance; Lost Souls; Red Planet; Remember the Titans; Space Cowboys.
Loews 42nd Street E Walk
42nd Street at Eighth Ave. (212-50-LOEWS#572) • All the Pretty Horses; The Family Man; O Brother, Where Art Thou?; Shadow of the Vampire; Traffic; Vertical Limit; What Women Want.
Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Crouching Tiger, Hidden Dragon.
Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Miss Congeniality; Proof of Life.
Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Chicken Run; The Contender; Gladiator; Meet the Parents; The 6th Day.
Paris Theatre
4 W. 58th St. (212-688-3800) • The House of Mirth.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • 102 Dalmatians; Cast Away; Chocolat; The Emperor's New Groove.
Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Family Man.
Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Cast Away; Wes Craven Presents: Dracula 2000; The Emperor's New Groove; Quills; State & Main.
Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dude, Where's My Car?; The Family Man.
Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Traffic.
Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • What Women Want.
Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Miss Congeniality; Proof of Life; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
UA East
1629 First Ave., at 85th St. (212-249-5100) • State & Main.
UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Crouching Tiger, Hidden Dragon; Finding Forrester; Vertical Limit.

61st Street and Above, West Side

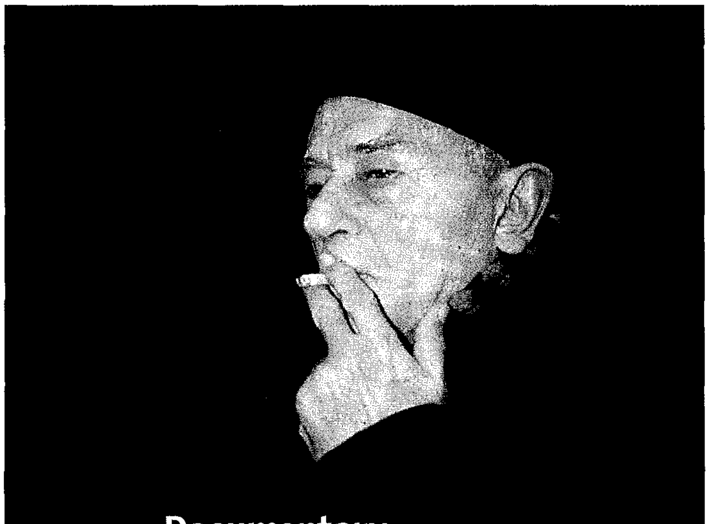
Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • You Can Count On Me.
Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Miss Congeniality; What Women Want.
Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Cast Away; The Family Man.
Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Before Night Falls; Chunhyang; Crouching Tiger, Hidden Dragon; Quills; State & Main.
Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Emperor's New Groove; Miss Congeniality; Shadow of the Vampire; Vertical Limit; Wes Craven Presents: Dracula 2000.
Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Crouching Tiger, Hidden Dragon; The Emperor's New Groove; The Family Man; Rugrats in Paris: The Movie; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
New Coliseum
701 W. 181st St. (212-740-1545) • Dude, Where's My Car?; The Emperor's New Groove; Traffic; Wes Craven Presents: Dracula 2000; What Women Want.
Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Dude, Where's My Car?; The Emperor's New Groove; Wes Craven Presents: Dracula 2000.
Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • All the Pretty Horses; Billy Elliot; Chocolat; Dr. Seuss' How the Grinch Stole Christmas; An Everlasting Piece; The Family Man; Finding Forrester; O Brother, Where Art Thou?; Proof of Life; Thirteen Days; Traffic; What Women Want.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • 102 Dalmatians; Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie; Traffic; Unbreakable; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
Concourse Plaza
214 E. 161th St. (718-588-8800) • Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; Miss Congeniality; Rugrats in Paris: The Movie; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Cast Away; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Crouching Tiger, Hidden Dragon; O Brother, Where Art Thou?; Traffic. (See also "Museums, Societies, Etc.")
Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.



Documentary

Encountering the Resistance

Any documentary about terrorists is bound to be disturbing—doubly so if it's a documentary about ex-terrorists who are now septuagenarians. Mosco Boucault's **Terrorists in Retirement**—originally banned from French television for revealing upsetting facts about the French Resistance in Nazi-occupied Paris—interviews a handful of Jewish refugees who took on such daring kamikaze assignments as assassinating Nazis on the streets and on the Metro. These days, the "terrorists" in question (including Boris Holban, pictured) spend most of their hours as tailors, hovering over sewing machines and gleefully recounting numerous tales, captured here, of murdering German soldiers in broad daylight. Begins January 10 at Film Forum.

Photograph courtesy of Film Forum.

Festivals

Dancing As Fast As They Can

The twenty-ninth annual **Dance on Camera Festival** jetés into our lives once again this week, featuring Charlestons, impromptu pliés, and leggings galore. Of the fourteen works chosen, thirteen of them are New York premieres—and selections range from *Treasures From the Cinémathèque de la Danse* (see Anna Pavlova do *The Dying Swan*) to *Showgirls* (a Canadian documentary about the history of the jazz scene in Montreal, not the Paul Verhoeven sleazefest). And although *Bomba: Dancing the Drum* (pictured) sounds like a lively study of the Afro-Puerto Rican tradition of dance and percussion, we know that what you really want is some *interpretive* dancing. Not to worry—*In the Heart of the Eye* is an experimental dance film described as a "hallucinatory symphony." Begins January 12 at the Walter Reade Theater.

Photograph courtesy of Searchlight Films

Clearview's Cobble Hill
265 Court St. (718-596-9113) • All the Pretty Horses; Chocolat; Crouching Tiger, Hidden Dragon; O Brother, Where Art Thou?; Quills.

CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Call theater for showtimes.

CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Call theater for showtimes.

CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Call theater for showtimes.

CO Kingsway
946 Kings Hwy., at Coney Island Ave. (718-777-FILM#577) • Call theater for showtimes.

Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • The Emperor's New Groove; Wes Craven Presents: Dracula 2000; What Women Want.

Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Cast Away; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Pavilion
188 Prospect Park West (718-369-0838) • Cast Away; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie; State & Main; Traffic; Wes Craven Presents: Dracula 2000; What Women Want.

Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Cast Away; Dude, Where's My Car?; Miss Congeniality; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • All the Pretty Horses; Cast Away; The Family Man; Traffic.

UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Queens

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; Wes Craven Presents: Dracula 2000.

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Cast Away; The Emperor's New Groove; The Family Man; Rugrats in Paris: The Movie; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • 102 Dalmatians; Charlie's Angels; Dungeons & Dragons; The Emperor's New Groove; Unbreakable; Wes Craven Presents: Dracula 2000; What Women Want.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • 102 Dalmatians; Cast Away; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Proof of Life; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Miss Congeniality; Traffic; What Women Want.

Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • All the Pretty Horses; Cast Away; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Proof of Life; Quills; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Billy Elliot; O Brother, Where Art Thou?; Quills; Rugrats in Paris: The Movie; State & Main; You Can Count On Me.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Cast Away; The Emperor's New Groove; The Family Man; Miss Congenialit Rugrats in Paris: The Movie; Traffic; What Women Want.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229 7702) • Billy Elliot; Proof of Life; Rugrats in Paris: Th Movie; Two Family House; What's Cooking?.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718 639-0012) • The Emperor's New Groove; Wes Craven Presents: Dracula 2000.

Sony Bay Terrace
211-01 26th Ave., at Be Blvd., Bayside (718-777 FILM#712) • Call theater fo showtimes.

Sony Elmwood
57-02 Hoffman Dr. Elmhurst (718-777 FILM#733) • Call theater fo showtimes.

UA Astoria
28-60 Steinway St. (718 726-1279) • 102 Dalmatian All the Pretty Horses; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie.

UA Brandon Cinema
70-20 Austin St., Fores Hills (718-544-1020) Dude, Where's My Car? Proof of Life; Traffic.

UA Crossbay
94-11 Rockaway Blvd., a Woodhaven Blvd., Ozon Park (718-848-1738) Dude, Where's My Car?; Rugrats in Paris: The Movie Traffic; Wes Craven Presents Dracula 2000.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Cast Away; Dr. Seuss' How the Grinch Stol Christmas; The Emperor's New Groove; The Family Man Miss Congeniality; Vertical Limit; What Women Want.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • All the Pretty Horses; Cast Away; Chocolat Dr. Seuss' How the Grinch Stole Christmas; The Famil Man; Finding Forrester; Miss Congeniality; Vertical Limit.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Cas Away; The Family Man; Vertical Limit; What Women Want

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Cast Away; Dr. Seuss' How the Grinch Stole Christmas; The Emperor's New Groove; Miss Congeniality; Vertical Limit; Wes Craven Presents: Dracula 2000; Wha Women Want.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingvill (718-317-8300) • 102 Dalmatians; Billy Elliot; Cast Away Dr. Seuss' How the Grinch Stole Christmas; The Emperor' New Groove; The Family Man; Miss Congeniality; Rugrats i Paris: The Movie; Traffic; Wes Craven Presents: Dracul 2000; What Women Want.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Cast Away; The Family Man; Miss Congeniality Traffic; What Women Want.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • 102 Dalmatians; All the Pretty Horses; Cast Away Dr. Seuss' How the Grinch Stole Christmas; Dude, Where' My Car?; The Emperor's New Groove; The Family Man Miss Congeniality; Rugrats in Paris: The Movie; Traffic; Vertical Limit; Wes Craven Presents: Dracula 2000; Wha Women Want.

Museums, Societies, Etc.

nthology Film Archives
2 Second Ave. (212-505-5110); $8. • Through 1/30: Kino Presents." 1/9: *Diary of a Country Priest*; *Eyes Without a Face*. 1/10: *Daughters of the Dust*; *Hyenas*. 1/11: *tavisky*; *Le Doulos*. 1/12: *Beauty and the Beast*; *M*. 1/13: *he Wonderful Horrible Life of Leni Riefenstahl*; *La Strada*; *appy Together*. 1/14: *Kadosh*; *The Circus*; *City Lights*; *he Match Factory Girl*. 1/15: *Battleship Potemkin*; *Alexaner Nevsky*.

AM Rose Cinemas
0 Lafayette Ave., Brooklyn (718-623-2770). • 1/9: Films by Daniel Schmid." *Off Season* (1992). 1/10–1/13: Milestone Tribute." 1/10: *The Bat Whispers* (1930). 1/11: *Vinstanley* (1975). 1/12: *Bon Voyage & Adventure Malache* (1944). 1/13: *Fireworks* (1997). 1/14: "The Adven-ures of Terry Gilliam". *The Fisher King* (1991). 1/15: BAMcinématek Favorites." *The Devil in a Blue Dress* 1995).

rooklyn Museum of Art
00 Eastern Pkwy., Brooklyn (718-638-5000, ext. 72; www.brooklynart.org); free. • Through 1/27: "Analyzing Woody: Psychology and the Films of Woody llen." 1/13: *Another Woman* (1988).

ilm Society of Lincoln Center
he Walter Reade Theater, 65 W. 65th St., plaza lev-l (212-875-5600); $8.50, $5 for members, $4.50 for eniors, $4 for "Movies for Kids." • Through 1/11: "On he Road With Jean-Luc Godard." 1/9-1/11: *Weekend* 1967); *Keep Up Your Right* (1987). Beginning 1/12: Dance on Camera Festival." 1/12: "Dance on Camera Festival," Program 1–3. 1/13: "Dance on Camera Festival," rogram 4. 1/14: "The Tenth Annual New York Jewish Film estival." 1/14: *The Life of the Jews in Palestine* (1913); *bsessed With Jews* (1999); *The Sky Is Falling* (2000). /15: *The Maelstrom: A Family Chronicle* (1997); *Close to lome* (2000).

Museum of Modern Art
1 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors, no admission fee or children 16 and under when accompanied by an dult. • Through 3/23: "The Path of Resistance." 1/9: *Our rip to Africa* (1966); *Naked Spaces: Living Is Round* 1985). 1/13: *The Third Generation* (1979). 1/14: *Science riction* (1959); *One, Two, Three* (1961); *To the German eople: The Wrapped Reichstag* (1996); *Eurasian Staff* 1968).

Museum of the Moving Image
6-01 35th Ave., Astoria, Queens (718-784-0077). ickets, $4.50–$8.50. Members and children under , free. • Beginning 1/13: "The Lifetime Series: A Liv Ullnann Retrospective." 1/13: *Shame* (1968); *The Passion of nna* (1969). 1/14: *Scenes From a Marriage* (1973); *Hour f the Wolf* (1968).

lew York Academy of Medicine
ifth Ave. at 103rd St. (212-822-7273). • Through 3/8: Doctors in the Movies Film Series: New York Stories." /11: *The Girl in White* (1952).

chool of Visual Arts
he SVA Gallery, 209 E. 23rd St. (212-592-2145) • hrough 1/27: "Animation Dreams VI": An exhibition of *vork from the School of Visual Arts Animation Department*.

he Screening Room
4 Varick St. (212-334-2100); $9 ($6 for Sunday runch patrons). • "Hong Kong." 10/28–10/28: *The aliant Ones* (1975). "Weekend Classics." 10/29: *Breakast at Tiffany's* (1961); *Wonderwall* (1969).

wo Boots Pioneer Theater
55 E. 3rd St. (212-254-3300); $9, $6 for seniors. • /7: *The Short Film Slam.*

Whitney Museum of American Art
45 Madison Ave., at 75th St. (212-570-3676; vww.whitney.org); Free with $12.50 admission. • hrough 4/1: "Flashing Into the Shadows: The Artist's ilm 1966–76 at the Whitney Museum." 1/14: *New York Vindows* (1966); *Homes for America* (1966); *Slidelength* 1968); *Un Film de Charles Baudelaire* (1970).

WCA Cine-Club
10 Lexington Ave., at 53rd St. (212-735-9717); $6 nembers, $7 nonmembers. • Through 7/29: "A Treaury of French Films." 1/13–1/14: *Children of Paradise (Les nfants du Paradis)* (1945).

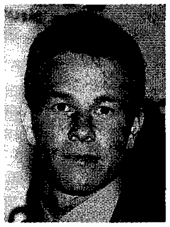
Trailers

KILLER STORY LINE **Ashley Judd** and **Morgan Freeman** are teaming up as a pair of attorneys in 20th Century Fox's *High Crimes*. **Carl Franklin** (*One True Thing*) will direct the thriller, loosely based on **Joseph Finder**'s novel of the same title. In the script, Judd enlists Freeman to represent her husband, who's been charged with a mass killing. **Amanda Peet** (*The Whole Nine Yards*) will play Judd's younger sister.

MARTIAL PART Moviemakers are after **Michelle Yeoh** to play the role of a special agent in *The Matrix 2*. The *Crouching Tiger, Hidden Dragon* star would replace **Jet Li** in the Warner Bros. production but has made no decision; if she accepts, Yeoh will play opposite **Keanu Reeves** and **Laurence Fishburne**, under returning directors **Andy** and **Larry Wachowski**.

MODEL, FRIEND After a quick three days of shooting on New York streets, **Matthew Perry** and **Elizabeth Hurley** are in Dallas to finish Mandalay Pictures' *Servicing Sarah*. Directed by Reginald Hudlin (*Boomerang*), the film tells the story of a lawyer and a New York knockout who trek to Texas to serve her husband with divorce papers.

HOOKED ON CLASSICS **Mark Wahlberg** will be stepping into Cary Grant's shoes for *The Truth About Charlie*, the Universal remake of the 1963 film *Charade*. **Jonathan Demme** (*The Silence of the Lambs, Beloved*) will direct Wahlberg as the eerie stranger following **Thandie Newton** (*Mission: Impossible 2*), who plays a young woman—originally Audrey Hepburn—whose husband mysteriously disappears while she is in Paris.



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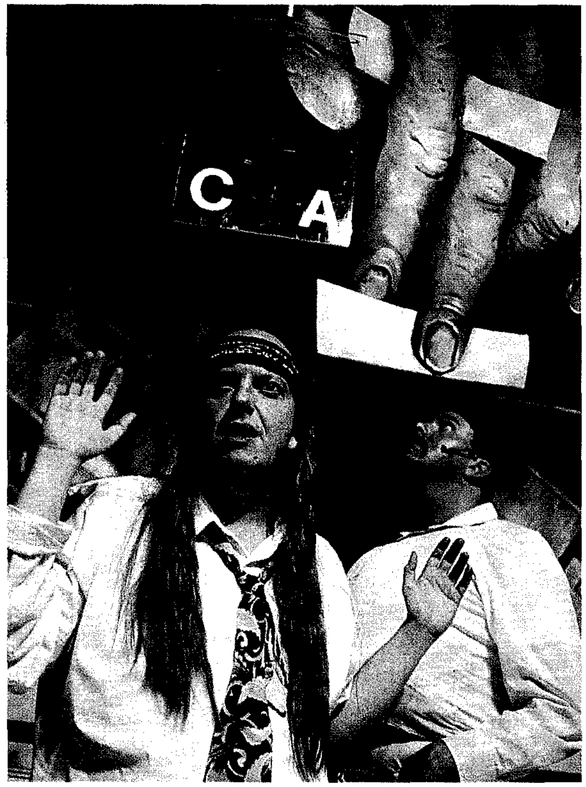
hotographs: top, Robin Platzer/Twin Images; bottom, Andrea Renault/Globe Photos.

Edited by Logan Hi

Opening

Red Abating

Now that Mao's Little Red Book is reduced to an East Village kitsch item, what's the alternative to Paul Gigot columns? Two aging hipsters struggle with the economic divide in avant-garde pioneer Richard Foreman's new production, **Now That Communism Is Dead, My Life Feels Empty**. "Although obviously communism had very bad results in the real world, there's no doubt that for the last hundred years some of the most provocative, smartest minds have been communist," Foreman explains. "There's no longer this strong alternative party making the case for a potentially different way of organizing the world. That leaves a kind of anguish in a lot of people because they have nowhere to turn. So the play is basically sort of a nightmare fantasia written out of the ache of that absence." Of course, that doesn't mean audiences should expect an evening of straightforward political argument. Foreman's plays are much more dreamlike than that, with dialogue, imagery, and sound that sometimes work together only subtextually. Though in the early seventies he was criticized, along with Robert Wilson, for depoliticizing the avant-garde, Foreman believes his work has always had political implications. "People have to accept that nothing in the world is black and white—it's all great mixtures of gray and different colors—and the effort to clarify and to categorize everything produces a kind of art that I don't like and produces a kind of reactionary consciousness that's afraid of ambiguity. That's why I think my plays have always been political—because I think they teach people to live lucidly and clearly in the midst of ambiguities and doubts and chaos, but to be clear in that. And that I think is progressive political training." (See "Off Broadway.") TIMOTHY HODLER



Photograph by Paula Cour

Broadway

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Patrick Cassidy), in Buffalo Bill's traveling Wild West Show. Irving Berlin did the lyrics and score; Peter Stone updated the book. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Betrayal
Director David Leveaux (last season's powerful revival of Tom Stoppard's *The Real Thing*) directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. This tense 1978 drama, one of Pinter's tightest plays, moves back through time to track a wife's seven-year affair with her husband's best friend to its almost heartbreakingly naïve beginning. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 2/4. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Cabaret
The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London productio even if with some diminishment. Aided by Rob Ma shall as co-director and choreographer, Mendes co firms his directorial reputation with the nightclu scenes. The supporting cast delivers staunchly. Shor comings notwithstanding, this revival has enough satisfy all but the most fastidious. (Simon: 3/30/98 Now starring Matt McGrath (*Hedwig*) and L Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th (212-239-6200).

Chicago
It was a gamble to transfer the Encores! production this musical to Broadway, but since it's about wome who kill their men and the mercenary lawyer wh gets them off, gambling seems like the merest pecc dillo. Every bosom, pelvis, and long leg is in business keep the women in the audience identifying, the me panting. (Simon: 11/30/98.) Now featuring Jasmi Guy and Charlotte D'Amboise. $20–$85. Mon., Tue Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opene 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This is billed as "a dance play by S san Stroman and John Weidman with what little there is of a pl mostly by Weidman and the variet and plenitude of the dancing all Str man. Its two shorter pieces and co cluding longer one are of uneve merit but never without interes Boyd Gaines, a delightful actor an inspired amateur dancer, perfor with aplomb. Backed up by a terrifi ensemble, Deborah Yates triumphs the girl in yellow; as dancer, actres woman, she is every man's dream an headed for a manifest career. (Simo 10/25/99.) $55–$80. Tues.–Sat. at Wed. and Sat. at 2, Sun. at 3. • Linco Center's Vivian Beaumont Theater, 15 W. 65th St. (212-239-6200).

Copenhagen
A major hit in London, Micha Frayn's heady play about what mig have happened when German phy icist Werner Heisenberg visited Nie Bohr in 1941. $40–$65. Tues.–Sat. 8, Wed. and Sat. at 2, Sun. at Through 1/21. • Royale Theatre, 24 W. 45th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrive new comedy features three me two of their ex-wives, and a myster ous man who has locked them all a Paris dining room together. Hen Winkler and John Ritter sta $20–$65. Tues.–Sat. at 8, Wed. an Sat. at 2, Sun. at 3. • Music Box Th ater, 239 W. 45th St. (212-239-6200).

Dirty Blonde
TV's Kathy Najimy takes over for actress-playwrig Claudia Shear in this delightful play about two Got am singles who meet at the grave of Mae West, sam pling delicious vignettes from the life of the woma who said, "I'm no angel, but I've spread my wings bit." $65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse
A tribute to the late choreographer-directo $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sun. at and 7, Sat. at 2. • Broadhurst Theatre, 235 W. 44th (212-239-6200).

The Full Monty
The musical adaptation of the 1997 film about des perate, destitute men who have nothing to lose b

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Jane Eyre

Few shows boast a production team with this pedigree, starting with John Caird (*Les Misérables, Nicholas Nickleby,* both with Trevor Nunn), who adapted and staged (with Scott Schwartz) the Charlotte Brontë novel, and designer John Napier (*Cats, Les Miz*), along with costume designer Andreane Neofitou. This musical, with a score by pop composer Paul Gordon, received very mixed reviews at the La Jolla Playhouse—but broke box-office records. $50–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Kiss Me, Kate

With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables

The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King

This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon

A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 1/28. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man

Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well, but Craig Bierko, the incumbent Harold Hill, gives an impersonation of Preston rather than a performance. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera

Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof

David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent

The late Jonathan Larson's reimagining of Puccini's *La Bohème.* $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance

The Irish return. $25–$80. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show

Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show.* $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • *Circle in the Square,* 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe

Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner. $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/25. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical

Barring the Broadway arrival of *Harry Potter Sings!,* Dr. Seuss may be the only children's brand with enough star power to battle Disney's troika of *The Lion King, Aida,* and *Beauty and the Beast.* But with high-camp appeal, a flashy ad campaign by David LaChappelle, the elastic David Shiner as the Cat in the Hat, and *Dirty Blonde*'s adorable Kevin Chamberlin as Horton, there's no doubt this musical, by Lynn Ahrens and Steven Flaherty (*Ragtime, Once on This Island*), will yank in more than just the kiddies. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $25–$85. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Swing!

The dance marathon continues, with requisite suspenders and flared skirts. $21–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/14. • St. James Theatre, 246 W. 44th St. (212-239-6200).

The Tale of the Allergist's Wife

Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

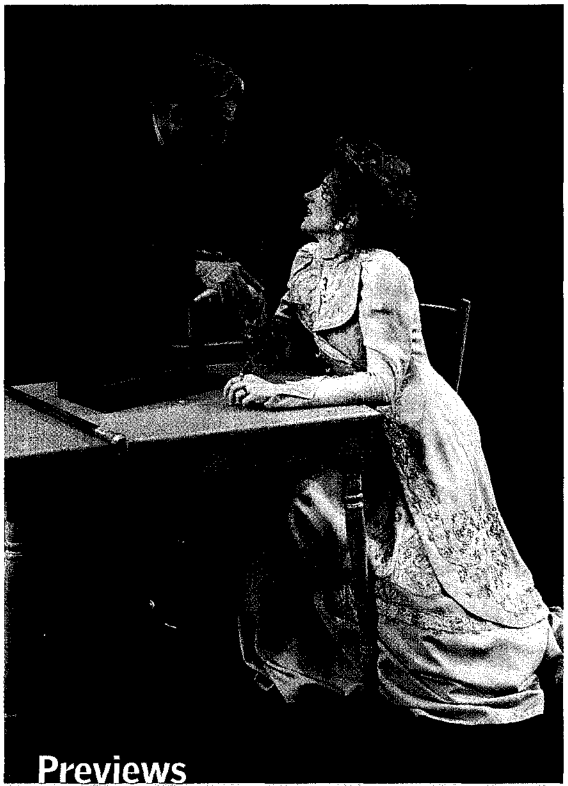
Previews and Openings

The Cherry Orchard

Joseph Hardy returns to Theatre 80 to direct the Pearl Theatre Company's new production of Chekhov's classic drama. $28–$35. Tues. at 7, Thurs.–Sat. at 8, Wed. and Sun. at 2. Previews begin 1/11 for a 1/22 opening. Through 2/25. • Theatre 80, 80 St. Marks Pl. (212-598-9802).

The Conjure Man Dies

A mystery about an African king who graduates from Harvard, moves to



Previews

You the Man From the Bank?

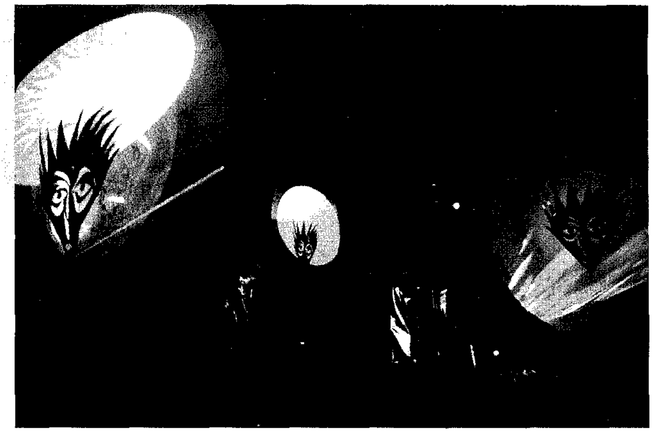
In 1967, Joseph Hardy directed the original production of *You're a Good Man, Charlie Brown* at Theatre 80. Thirty-four years on, he returns with a production *almost* as powerful, **The Cherry Orchard.** The Pearl Theatre Company presents the classic real-estate tragedy, which Chekhov always maintained was more like a farce. (See "Off Broadway.")

Photograph by Tom Bloom.

opening

Tripping the Light Fantastic

Light artist Rudi Stern has worked with a pretty eclectic set of collaborators, from the Doors to Timothy Leary to Igor Stravinsky, and his new production **Theater of Light** reflects that catholicity of taste. Without using any computer-generated images or piped-in Pink Floyd, Stern combines thousands of hand-painted images with light and live music. Pictures projected on fog, shadow play, puppetry—*dude, you gotta go, man!* (See "Off Broadway.")



Harlem, and becomes a fortune teller. Clifton Turner Davis directs the New Federal Theatre production. $25. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. Previews begin 1/11 for a 1/14 opening. Through 2/11. • Henry Street Settlement, 466 Grand St. (212-353-1176).

Downhearted Blues—The Life and Music of Bessie Smith
Tony- and Grammy-winning Jennifer Holliday wrote and stars in this musical one-act for the Illyria Theatre chronicling the life of Smith. $30. Thurs.–Sat. at 8, Sun. at 7. Opens 1/12. • Chelsea Playhouse, 125 W. 22nd St. (212-561-9553).

Gemini
Canadian comic rant starring Kenneth Wilson-Harrington as a dictatorial nutcase who imagines himself to be the fascist dictator of an insane asylum. Written by Edward Manning. $15. Wed.–Sat. at 8, Sat. at 10. In previews for a 1/13 opening. • 78th Street Theatre Lab, 445 W. 49th St. (212-873-9050).

An Idiot Divine
New music theater piece from composer/performer Rinde Eckert (*And God Created Whales*), about an idiot and a murderer. $25-$35. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 4. Previews begin 1/12 for a 1/16 opening. Through 2/18. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

More Lies About Jerzy
Jared Harris plays a Polish expatriate novelist named Jerzy (how sly), whose Holocaust memoir may have needed better fact-checking. In previews for a 1/21 opening. $45. Tues.–Sat. at 8, Sun. at 3 and 7. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Now That Communism Is Dead, My Life Feels Empty
Richard Foreman (*Bad Boy Nietzsche*) directs Tony Torn and Jay Smith as two ex-radical hipsters who just don't belong in a post-Marxist world. $15. Tues. and Fri.–Sun. at 8. In previews for a 1/18 opening. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Ourselves Alone
Open Fist's new production of Anne Devlin's drama about three women who dream of escaping the political unrest of Northern Ireland but are tied down by family loyalties. Directed by Martha Demson with a score by violinist Nadja Salerno-Sonnenberg. $15. Tues.–Sat. at 8, Sun. at 3. Opens 1/12. • Producers Club II, 616 Ninth Ave. (212-279-4200).

Resident Alien
American premiere of Tim Fountain's "fully authorized dramatization" of the late Quentin Crisp's life and work, directed by Mike Bradwell and starring Bette Bourne as the "Naked Civil Servant" himself. $45. Tues.–Sat. at 8, Sat. at 3, Sun. at 2 and 7. In previews for a 1/18 opening. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

Shakespeare's Villains: A Masterclass in Evil
Steven Berkoff's one-man examination of evildoers from Iago to Macbeth, which sold out in its run at Joe's Pub last November, returns for a limited engagement. $35. Tues.–Sat. at 8. Sun. at 2. Opens 1/10. • Public Theater, 425 Lafayette St. (212-239-6200).

Tamicanfly
A blind old man has a vision that a horse named Tamicanfly will win the sixth at a racetrack across the country, and enlists his grandson to help him gamble his life savings on the race. Directed by Ethan McSweeny and presented by the Weissberger Theater Group. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 1/9 for 1/17 opening. • McGinn/Cazale Theater, 2162 Broadway (212-239-6200).

Theater of Light
The return of "light artist" Rudi Stern's "visual fantasia," which features thousands of hand-painted images combined with light and music. $20. Wed. and Sun. at 8, Thurs.–Sat. at 8 and 10. In previews for a 1/11 opening. • Flamboyan Theatre, 107 Suffolk St. (212-279-4200).

Time and Again
New musical version of Jack Finney's time-travel romance from the Manhattan Theatre Club. $40. Tues.–Sun. at 7:30, Sat. and Sun. at 3. Previews begin 1/9 for 1/30 opening. • MTC's Stage II at City Center, 131 W. 55th St. (212-581-1212).

The White Devil
John Webster's rarely performed Jacobean tragedy about an adulterous love affair that leads to multiple murders, directed by Gale Edwards and featuring the Sydney Theatre Company. $20–$65. Tues.–Sat. at 7:30. Opens 1/12. Through 1/20. • BAM Howard Gilman Opera House, 30 Lafayette St., Brooklyn (718-636-4100).

Now Playing

An American Family
To open its eighty-fifth season, Folksbiene Yiddish Theatre presents a historical drama by Miriam Kressyn set on the Lower East Side. $25–$37.50. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 1/21. • Theatre Four, 424 W. 55th St. (212-239-6200).

American Rhapsody
A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. $40–$55. Wed.–Sat. at 8, Sun. at 7:30, Wed., Sat. and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

Beowulf
After selling out Lincoln Center, Benjamin Bagby brings back his version of the classic epic, in subtitled Old English. $35. Tues.–Sat. at 8, Sun. at 4 and 8. Through 1/17. • Angel Orensanz Center for the Arts, 172 Norfolk St. (212-307-4100).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters an lovers of performance art. $45–$55. Tues.–Thurs. at Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and Opened: 11/17/91. • Astor Place Theatre, 434 Lafayett St. (212-254-4370).

Cary and Gallo: What If We Did This?
Ted Sullivan directs the comic duo Cary and Gallo, a production written by several late-night-televisio writers. $30. Mon. at 8. • SoHo Playhouse, 15 Vandam S (212-239-6200).

Cat's Paw
A new play and "meditatio on the Don Juan theme" b the furiously inventive Ma Wellman (*Hypatia, Fnu Lnu*) $15. Wed.–Sat. at 7:30. • SoH Rep, 46 Walker St. (212-47 7979).

A Child's Garden
Melting Pot Theatre's ne musical is based on the work and life of Robert Lou Stevenson. $35. Wed.–Sat. a 8, Sat. at 2, Sun. at 1 and Through 1/14. • Theatre 311 W. 43rd St. (212-279-4200)

Circus Oz
Kid-friendly Australian may hem, featuring tightrop walkers, jugglers, trapezists and more. $10–$35. Call fo schedule. Through 1/14. • New Victory Theater, 209 42nd St. (212-239-6200).

Cobb
Thanks to Kevin Spacey's advocacy, Lee Blessing suddenly timely play about the baseball icon transfe to Off Broadway. Joe Brancato directs. $45. Tues.–Sa at 8, Sat. at 2, Sun. at 3 and 7. • Lucille Lortel Theatre, 12 Christopher St. (212-239-6200).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill seekers who don't mind breaking a sweat. $37.50–$45 Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7 • Daryl Roth Theatre, 20 Union Square East, at 15th S (212-239-6200).

Dinner With Friends
Karen and Gabe, international food writers, are givin a dinner for their friends Beth and Tom, which To doesn't attend. It emerges from the heartbroken Bet that her husband has left her for another woman There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of th Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. a 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212 239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Mid summer Night's Dream,* with even looser morals. Ver fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • Flamingo, 547 W. 21st St. (212-307-4100).

Down the Garden Paths
Anne Meara's new comedy about four couples sta Eli Wallach and Anne Jackson. $60. Tues.–Sat. at Wed., Sat., and Sun. at 3. • Minetta Lane Theatre, 1 Minetta Ln. (212-307-4100).

End of the World Party
A new comedy about gay men who share a Fire Islan summer house by multiple Emmy winner Chuc Rangberg. Cast includes Anthony Barrile, Jim J. Bullock, David Drake, and Christopher Durham. $45 $49.50. Mon.-Wed. and Fri. at 8, Sat. at 2, 6, and Sun. at 3 and 7. • 47th Street Theatre, 304 W. 47th S (212-239-6200).

The Fantasticks
The musical perennial that, happily, refuses to go awa $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 18 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disc hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. a

Photograph by Alan Tannenbaum

:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and rink available, optional. • Stardust Theatre, Broadway at 1st St. (212-239-6200).

Guys Named José. . . and Una Mujer Named **laria**

our Latino guys fight to put together a song-and-ance revue that confounds stereotypes. $37.50–47.50. Tues.–Sat. at 8, Sat. and Sun. at 3. • Blue Angel heatre, 323 W. 44th St. (212-239-6200).

ully Committed

or the price of an entrée, Becky Mode serves up all ıe splendors and miseries of restaurant life prepared) a fare-thee-well. Smartly directed by Nicholas Mar-n, this play is a day in the life of Sam, the young man nd struggling actor who works the reservation hones in a four-star restaurant where table 31 seems) be the ne plus ultra of socio-gastronomic achieve-ıent. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 nd 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Com-ıerce St. (212-239-6200).

irine Felder (Green Fields)

ypora Spaisman and Shifra Lerer star in the Yiddish lassic, directed by Bryna Turetsky. $18–$30. Wed. at 2 nd 7, Thurs. at 7, Sat. at 8, Sun. at 2 and 5:30. Through /14. • Mazer Theater, 197 E. Broadway (212-279-4200).

Love You, You're Perfect, Now Change

hey're here. They're straight. Get used to it. It's a dar-ıg innovation, perhaps, but this musical revue is about hat, in the context of most contemporary musicals, eems an amusingly quaint subject these days—het-rosexual love. $49.50–$60. Wed. at 2:30, Fri. at 8, Sat. t 2:30 and 8, Sun. at 3 and 7:30. • Westside Theatre, 07 W. 43rd St. (212-239-6200).

esus Hopped the A Train

fter a successful run at the LAByrinth Theater, this ew play by Stephen Adly Guirgis (*In Ara-ia, We'd All Be Kings*) transfers for an Off roadway stint. In its first production, John rtiz, the talented co-founder of the AByrinth Theater, gave a mesmerizing, ıtense performance as Angel Cruz, a Rik-rs Island prisoner who confronts a reli-ious fanatic (Ron Cephas Jones) behind ars. $45. Tues.–Thurs. at 8, Fri. and Sat. at and 10, Sun. at 3. • East 13th Street The-tre, 136 E. 13th St. (212-239-6200).

itney

his is the revised version of August Wil-on's first play, the start of what became a en-part series, still in progress, about frican-American lives, one play per ecade. Here the seventies are viewed ırough the goings-on in the office of a ypsy-cab company in Pittsburgh in 1977. is so vividly written, acted, and directed y Marion McClinton, a Wilson specialist) ıat it keeps you steadily amused, con-erned, and moved. All performers are awless. (Simon: 5/8/00.) $55. Tues.–Fri. at , Wed. and Sat. at 2, Sun. at 3. • Union quare Theatre, 100 E. 17th St. (212-505-700).

a Pasión Según Antígona Pérez (The assion According to Antígona Pérez)

he Antigone legend recast in a Latin merican dictatorship, by Luis Rafael ánchez. $30–$45. Call for schedule. • ramercy Arts Theatre, 138 E. 27th St. (212-89-2850).

he Last of the Thorntons

ulitzer- and Academy Award–winning laywright Horton Foote revisits his often-isited fictional hometown, Harrison, to ell the tale of the last surviving member of ıe Thornton clan. Hallie Foote, his daughter, stars. 47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through /14. • Signature Theatre's Peter Norton Space, 555 W. 2nd St. (212-244-7529).

iving in the Wind

ichael Bradford's new romantic drama about two ormer slaves stars Cheryl Freeman and Chad L. Cole-ıan. $35-$40. Mon. and Wed.–Fri. at 8, Sat. at 2 and , Sun. at 3. • American Place Theater, 111 W. 46th St. 212-239-6200).

The Love Machine

Sandra Bernhard and her band return with a new version of *Songs I Sang on the Kibbutz*. $35–$40. Wed.–Sat. at 8, Sun. at 7. Through 1/14. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Lypsinka! The Boxed Set

Lypsinka (*Lypsinka! As I Lay Lip-Synching, Lypsinka Must Be Destroyed!*) is back. $35-$40. Wed.–Sun. at 8. Through 1/14. • Westbeth Theatre, 151 Bank St. (212-307-4100).

Maybe, Baby It's You

Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed.–Fri. at 8, Wed. at 2, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Much Ado About Nothing

Holderness Theatre Company's new production of Shakespeare's comedy. $15. Thurs.–Sun. at 8, Sun. at 2, Mon. at 7. Through 1/20. • Lincoln Center Institute Clark Studio Theatre, 70 Lincoln Square Plaza (212-561-0898).

Naked Boys Singing

Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Old Money

The prolific Wendy Wasserstein's (*The Heidi Chronicles, The Sisters Rosensweig*) new play, a tale about generations of rich folks living in an Upper East Side mansion, arrives at Lincoln Center, an institution funded by generations of rich folks who have resided in uptown mansions. Mark Brokaw (*How I Learned to Drive*) directs. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/14. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Our Sinatra

Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$100. Mon.–Wed., Fri., Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dylan's, 245 W. 54th St. (212-239-6200).

Pete 'n' Keely

If you can approach this pocket musical with an open mindlessness, you can have a rattling good time. A 1968 TV studio presents a live telecast meant to reconcile and reinstate an estranged husband-and-wife team on the order of Steve Lawrence and Eydie Gorme. James Hindman's pastiche book is a spirited takeoff on the fifties and sixties entertainers' acts and lives. Mark Waldrop has directed with sauciness and gusto. George Dvorsky and Sally Mayes sing, dance, and spar to comic perfection. (Simon: 1/8/01). Costumes by Bob Mackie. $35–$55. Tues–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Stomp

As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Strictly Personal

A comedy about dating and personals by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

Tallulah Hallelujah!

Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Last year, two plays about West debuted and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. Soon, three Off Broadway shows will tackle the legacy of the raunchy brunette. Tovah Feldshuh's up first in her new show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

***Te Juro, Juana Que Tango Ganas (I Swear to You* Jane, I Have an Itch for You)**

Comedy of manners "in the style of Molière" by Emilio Carbadallido. $30–$40. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Tony 'n' Tina's Wedding

A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. Now starring Domenica Cameron-Scorsese, daughter of Martin. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St. and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues

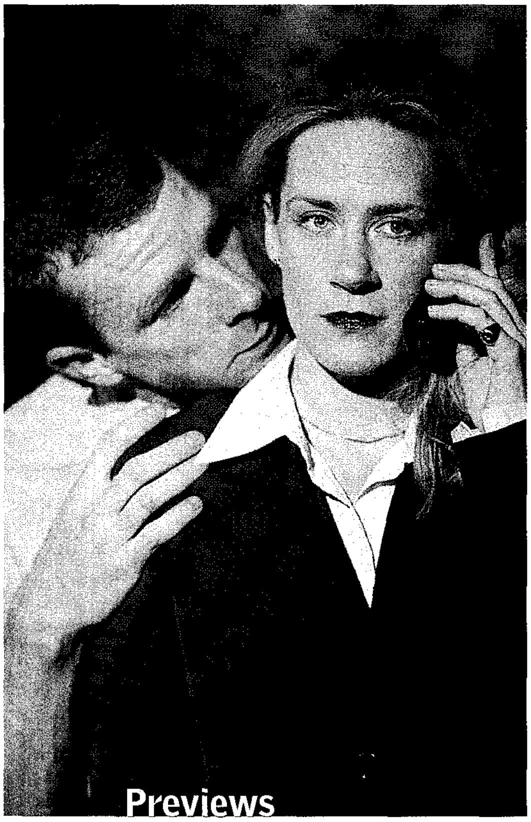
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques

Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the fifties, as the United States began its military exercises. The playwright, Jorge González, is the recent winner of the 2000 Nuestras Voces playwriting contest. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

The Wax

Frank Wood, who won a Tony for his terrific, jittery performance in *Side Man*, stars with Mary Testa in



Hold That Thought

Chris Burns (pictured, with Helen Coxe) wrote, directs, and stars in **My Mother's a Baby Boy,** examining distraction and modern communication failures through five overlapping vignettes. In this story line, every time Burns's character tries to express intent or feeling, Coxe's character gets a call on her cell. Non sequiturs ensue. (See "Off-Off Broadway.")

hotograph by Jack Louth.

Kathleen Tolan's new comedy about friends and mid-life crises; Brian Kulick directs. $40. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

Off-Off Broadway

Autoeroticism in Detroit
Golden Squirrel Theatre's comedy about adultery and the creation of GM's first electric car. $15. Thurs.-Sat. at 8, Sun. at 3. In previews for a 1/10 opening. • Blue Heron Arts Center, 123 E. 4th St. (212-749-3002).

The Complete Lost Works of Samuel Beckett as Found in an Envelope ...
Seven "Beckett" scripts performed by Chicago's Neo-Futurists and the Theater Oobleck. $12. Thurs.–Sat. at 8. Opens 1/11. Through 2/3. • Present Company Theatorium, 196 Stanton St. (212-420-8877).

Culturemart
Here Arts Center's fifth annual winter sampling of theater, puppetry, dance, and music. Includes Lenora Champagne's *Mama Dramas* and Ellen Beckerman's *Fanatics*. Call for schedule. Through 1/21. • Here Arts Center, 145 Sixth Ave. (212-647-0202).

Fiddler Sub-Terrain
New satirical update of *Fiddler on the Roof* from the creators of *Jews & Jesus,* featuring original music played by members of the Klezmatics and Paradox Trio. $15. Thurs.–Sat. at 7:30, Sun. at 3. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Honey & Boyd
Theater Ten Thousand presents a comedy about a young American couple stranded in New Jersey who decide to wander the earth via mass transit. $12. Sun.–Tues. at 8. • Present Company Theatorium, 196 Stanton St. (212-420-8877).

Howie the Rookie
Mark O'Rowe's imported comedy about the adventures of two young men in the violent underworld of Dublin. $20. Wed.–Sun. at 7:30. Through 1/27. • P.S. 122, 150 First Ave. (212-477-5288).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono
Steven Tannenbaum directs an inventive improvisatory play set in a barlike environment where fourteen characters act out all around. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

My Mother's a Baby Boy
Chris Burns, the man behind the recent radio update of *War of the Worlds* starring Bono and the cast of *Friends,* wrote, directs, and stars in a new play examining modern urban relationships. $15. Thurs.–Sat. at 8. Previews begin 1/11 for a 1/18 opening. Through 2/3. • Kraine Theatre, 85 E. 4th St. (212-206-1515).

Night and Day
In Tom Stoppard's comedy, journalists, an English colonialist, and a dictator clash in Africa. $20–$40. Thurs.–Sat. at 8, Sun. at 3, some Weds. at 8. Through 3/22. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Off the Rack: Cruelty in Retail
Comedy of consumerism and fashion starring Valorie Hubbard (*Hoover Sucks*) and writer Bridgit Dengel reopens. $10. Mon. at 8. Through 2/26. • Red Room, 85 E. 4th St. (212-539-7686).

Optic Fever
Miniaturist Theodora Skipitares puts on a puppet show dramatizing the lives and legacies of two Renaissance painters, Leonardo Da Vinci and the lesser-known Paolo Uccello. $15–$20. Thurs.–Sun. at 7:30, Sun. at 3. Through 1/21. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

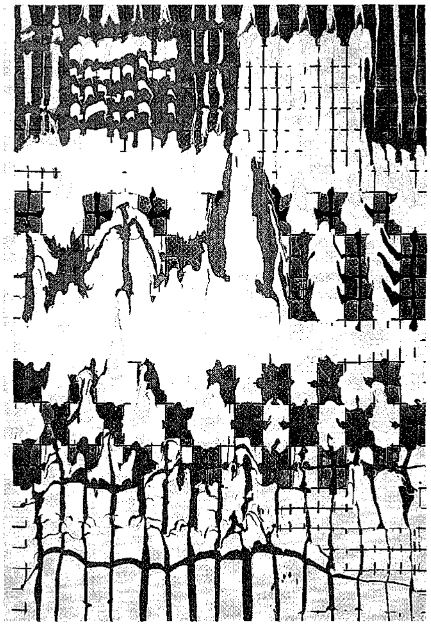
Art

Edited by Edith Newha

Talent

Subway Series

Lately, the art of the seventies seems to have spawned everything from stripes to supe graphics. **Dona Nelson**'s recent series of paintings, "The Twelve Stations of the Subway (pictured, *Holiday*, 1998), takes a distinctly different tack, though, drawing on her own emerg ing-artist experience of the era. Clues to Nelson's artistic flowering abound in references t other artists—her series' title honors Barnett Newman and his legendary abstract canvase of 1958 through 1966, "The Stations of the Cross," and her compositions and colors also a lude to works by Pollock, Mondrian, and peers such as Harriet Korman. But the paintings' real soul emanates from Nelson's filtering of experiences—including the impact of minimalism, the openness of loft living, and of course, riding the subway to and from SoHo. Cheim & Read, 521 West 23rd Street; January 10 through February 17.



Galleries

Solos

Madison Avenue and Vicinity

Vito Acconci
Photoworks and documentation of performances dating from 1969 to 1973; through 2/17. • Ubu, 16 E. 78th St. (212-794-4444).

Marc Chagall
Paintings and works on paper by the Russian-born artist dating from 1917 to 1978; through 1/31. • Wildenstein, 19 E. 64th St. (212-879-0500).

Tony Foster/Chris Gallagher
Watercolors painted on-site of Costa Rican rain forests, Bolivia's mile-high lakes, the Sierra Nevada, and other remote wilderness areas/Abstract paintings in which bands of color appear to undulate horizontally or vertically across a canvas. Through 1/13. • Graham, 1014 Madison Ave. (212-535-5767).

Frederick C. Frieseke
Paintings, watercolors, and etchings on themes of family life by the American artist, who spent his childhood in Jacksonville, Fla., and worked in Giverny, France, between 1905 and 1919; through 1/13. • Taggart, 48 E. 73rd St. (212-628-4000).

Irving Kriesberg
Stoneware sculptures of animals and totemic forms made between 1960 and 1999; through 1/20. • Bookstein, 50 E. 78th St. (212-439-9605).

Everett Shinn
Fifty of the Ashcan School painter's works depicting New York City streets and theater scenes, including well-known works on loan from the Metropolitan Museum of Art, the Brooklyn Museum of Art, and the Newark Museum; through 1/23. • Berry-Hill, 11 E. 70th St. (212-744-2300).

Cy Twombly
The artist's first New York show of new paintings in nearly 30 years; through 1/27. • Gagosian, 980 Madison Ave. (212-744-2313).

Frank von der Lancken
Still lifes, interiors, portraits, and landscapes by the Brooklyn-born artist (1872–1950); through 2/24. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Joan Witek
New abstract paintings; through 2/20. • CDS, 76 E. 79 St. (212-772-9555).

57th Street Area

Robert Bauer
Portraits and landscapes that evoke works by North ern Renaissance masters; through 2/3. • Forum, 74 Fifth Ave. (212-355-4545).

Greg Bogin
Paintings and sculpture that borrow the bold colo and forms of late-sixties and early-seventies graph design; through 2/10. • Boone, 745 Fifth Ave. (212-75 2929).

Anthony Caro
New sculptures from the British artist's "Ducci Variations," "Gold Block," and "Concerto Pieces" se ries; 1/11–2/9. • Marlborough, 40 W. 57th St. (212-54 4900).

Stephen Dietmann/Diane Brawarsky
Paintings of farm animals in pastoral settings/Collag that incorporate elements of the female form, fashio and history. Through 2/7. • Perlow, 41 E. 57th St. (21 644-7171).

Nancy Grossman
Assemblages, collages, and sculpture dating from th early sixties to the present; through 1/13. • Rosenfel 24 W. 57th St. (212-247-0082).

Photograph courtesy of Cheim & Rea

onald Judd
survey of the sculptor's prints; 1/10–3/31. • Sheean, 20 W. 57th St. (212-489-3331).

en Kelly
bstract paintings that combine brushwork and sten-iled areas that suggest tentacles, reptiles, plants, and ther natural forms; through 1/27. • Littlejohn, 41 E. 7th St. (212-980-2323).

yce Kozloff
walk-in globe constructed in 24 sections, each of hich is painted with an aerial map of a place that has een bombed by the United States in the years since Vorld War II, and smaller painted globes inspired by ne inaccuracies found on early maps; through 2/3. • C Moore, 724 Fifth Ave. (212-247-2111).

ol LeWitt
lew works, including a painted fiberglass sculpture, a eries of gouaches, and one floor-to-ceiling acrylic all drawing measuring 57 feet in length; through /3. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

raig McPherson
arge pastel drawings of the ocean and other bodies of ater; through 1/27. • Ryan, 24 W. 57th St. (212-397-669).

wynn Murrill
ronze sculptures of Sika deer that were originally ommissioned by the city of Obihiro, Japan; through /20. • Washburn, 20 W. 57th St. (212-397-6780).

euben Nakian
essels painted with voluptuous nudes, made in the eventies in collaboration with James Jackson Burt; rough 2/3. • Clark, 24 W. 57th St. (212-246-2205).

enneth Noland
lew paintings of circles by this artist, who emerged in ne fifties as one of the leading exponents of the col-r-field movement; through 1/20. • Ameringer Howard, 1 E. 57th St. (212-344-8420).

red Tomaselli
lew paintings and drawings that incorporate photo-opies of songbirds, body parts, pieces of maps, utouts from outerwear catalogues, pills, leaves, and ther materials; through 1/20. • Cohan, 41 W. 57th St. 212-755-7171).

oHo and TriBeCa

ierre Carbonel
aintings of images that suggest portraits and land-capes, created by pouring liquid mediums onto pa-er; through 2/10. • Ross, 568 Broadway (212-343-2161).

eith Haring
aintings and objects by the late artist that reflect the irit of the the Paradise Club, a gay dance club on the order of SoHo that was central to his world from the arly eighties until it closed in 1987; through 2/10. • eitch Projects, 18 Wooster St. (212-343-7300).

allum Innes
ecent abstract paintings in which a single oil color is rushed onto a canvas and then brushed away with rpentine, leaving only vestigial traces of pigment; rough 1/20. • Kelly, 43 Mercer St. (212-343-2405).

Villiam H. Johnson
Vorks on paper from the thirties and forties collected y the Harriton family of eastern Pennsylvania; rough 1/31. • Kelly, 591 Broadway (212-226-1660).

larco Maggi
rawings made over the past year that incorporate ich materials as apples, rulers, aluminum foil, and ide mounts; through 1/31. • 123 Watts, 123 Watts St. 212-219-1482).

obert Moskowitz
ecent pastel drawings that are predominantly blue nd draw on the artist's signature motifs, such as odin's *The Thinker* and the World Trade Center, and ne large-scale painting, *The Razor's Edge,* from 1996; rough 2/3. • Blum, 99 Wooster St. (212-343-0441).

ennis Oppenheim
survey of the American conceptual artist's work of ne past 30 years, including sculpture, installations, hoto-documentations of earth and body works, and ideos of body-art performances; through 2/28. • Ace, 75 Hudson St. (212-255-5599).

drian Piper
arly drawings from the sixties by this artist who is currently having a retrospective at the New Museum of Contemporary Art (see "Museums"); through 1/20. • Erben, 516 W. 20th St. (212-645-8701).

Anita Steckel
Self-portraits and montages; through 2/3. • Algus, 25 Thompson St. (212-966-1758).

Robert Williams
New paintings; through 1/27. • Shafrazi, 119 Wooster St. (212-274-9300).

Chelsea

Roger Ackling
Recent found-object sculptures; through 1/20. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).

Benny Andrews
Recent paintings, collages, and sculpture from the artist's "Human Spirit" series; through 1/20. • ACA, 529 W. 20th St. (212-206-8080).

Andrea Bowers/Guy Richards Smit
Video and drawings of gestures made by individuals in crowds/A three-channel video work and watercolors that caricature the artist's own experiences. Through 1/20. • Meltzer, 516 W. 20th St. (212-727-9330).

Chila Kumari Burman
An installation of laser-chromographed prints illustrating brassieres overlaid with exotic fabrics; through 2/10. • Admit One, 529 W. 20th St. (212-463-0164).

Luis Cabellero/Ana Mercedes Hoyos
Paintings by the Colombian artist (1943–1995) on themes of social and political injustice/Paintings of plates and bowls of tropical fruits sold on the beach of Cartagena, Colombia, and photographs of women who live in Palenque, a coastal village near Cartagena. Through 1/30. • Generous Miracles, 529 W. 20th St. (212-352-2858).

Terence Culver
New sculptures; through 1/27. • Art Resources Transfer, 210 Eleventh Ave. (212-691-5956).

Leonardo Drew
A monumental wall installation that combines the artist's signature grid of distressed wood with colorful found objects; through 2/10. • Boone, 541 W. 24th St. (212-752-2929).

Nancy Drosd
Paintings of Central Park; through 2/3. • Tatistcheff, 529 W. 20th St. (212-627-4547).

Claude Heath
Paintings of configurations of threadlike lines based on the contours of objects that the artist touches while blindfolded; through 2/10. • Kasmin, 293 Tenth Ave. (212-563-4474).

Chris Johanson/Alicia McCarthy
Paintings by two Bay Area artists who used found materials, a simplified palette, and line to express human emotions; through 1/16. • RareArt, 435 W. 14th St. (212-645-5591).

Marguerite Kahrl
A video in which action figures made by the artist enact a narrative loosely based on *The Travels of Little Thumbling,* by the Brothers Grimm, and large-scale chartlike drawings of mystical landscapes; through 2/3. • Eller, 526-30 W. 25th St. (212-206-6411).

Matthew Keough
Sculptures that comprise pencils embossed with multi-sentence quotations from famous artists and writers attached vertically to small, wall-mounted brass shelves; through 2/3. • Clementine, 526 W. 26th St. (212-243-5937).

Karen Kilimnik
New paintings and drawings; through 2/10. • 303, 525 W. 22nd St. (212-255-1121).

Jody Lomberg/Carlos Vega
Geometric paintings in which painted panels are interspersed with planes of color made with knitted plastic thread/Paintings of architectural interiors on collaged surfaces composed of historical documents. Through 2/3. • Shainman, 513 W. 20th St. (212-645-1701).

Julie A. McConnell
Color photographs of tangles of human hair that suggest animal forms; through 1/27. • Art Resources Transfer, 210 Eleventh Ave. (212-691-5956).

Tatsuo Miyajima
Video projections of digital numbers that appear to be floating in space; through 1/27. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Robert Morris
Two large gray felt works from 1996; four lead wall reliefs from 1990, 1987, and 1963; and a fiberglass floor sculpture from 1966; through 2/10. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Donna Moylan/Alejandra Icaza
New paintings/Works on paper; 1/12–2/10. • Klagsbrun, 526 W. 26th St. (212-243-3335).

Dona Nelson
Twelve sequential paintings from the series "Twelve Stations of the Subway" that depict circles and other geometric shapes in grid formations and make reference to both the grid of the subway system and grid-ordered paintings by other artists; 1/10–2/17. • Cheim & Read, 521 W. 23rd St. (212-242-7727).

Joan Nelson
New paintings whose images suggest a stolen moment just before, or after, a drama has occurred; 1/10–2/10. • Miller, 524 W. 26th St. (212-366-4774).

Doug Ohlson
Recent abstract paintings; through 1/27. • Zarre, 515 W. 20th St. (212-255-0202).

Jon Routson
A video projection that combines the shower scenes from the films *Carrie* and *Porky's*; 1/11–2/3. • Team, 527 W. 26th St. (212-279-9219).

Lisa Yuskavage
New paintings; through 2/3. • Boesky, 535 W. 22nd St. (680-9889).

Other

Jeff Konigsberg
Reliefs carved out of foam insulation board and woodblock prints that depict massive architectural forms and panoramic landscapes; through 2/24. • Queens Museum of Art at Bulova Corporate Center, 75-20 Astoria Blvd., Queens (718-899-0700).

Steven Rand
Works made with Formica laminate sample chips and pushpins that from a distance look like paintings; through 1/20. • Pasek, 122 Suffolk St. (212-388-0631).

Group Shows

Madison Avenue and Vicinity

Castelli
"SAYING SEEING: 4 from the sixties," works by Bochner, Morris, Nauman, Smithson; 1/12–24. • 59 E. 79th St. (212-249-4470).

Salander-O'Reilly
Early Italian Renaissance reliefs of stucco, terra-cotta, cantapesta, and marble; recent abstract paintings by Michael Mulhern; through 2/3. • 20 E. 79th St. (212-879-6606).

Sculpture Center
"Personal Abstractions," works by Bontecou, Cooper, Outlaw; through 2/24. • 167 E. 69th St. (212-879-3500).

Werner
A series of fifteen monotypes from the late eighties and early nineties by the Danish artist Per Kirkeby and a selection of ancient South Arabian alabaster heads; through 1/20. • 4 E. 77th St. (212-988-1623).

57th Street Area

Adams
"Attitude," works by Arneson, Brown, De Forest, Saul, and Wiley that were made in the San Francisco Bay area during the sixties; through 1/31. • 41 W. 57th St. (212-644-5665).

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

De Nagy
"Tibor de Nagy Gallery: The First Fifty Years," works by artists who have exhibited at this gallery since its founding in 1950, among them Blaine, Frankenthaler, Freilicher, Hartigan, Porter, Rivers, others; through 1/20. • 724 Fifth Ave. (212-262-5050).

Helman
"Soft Core," sculptures dating from the early sixties to the present made with soft materials, by Allen, Boroson, Bourgeois, Christo, DeBellevue, Hamilton, Kusama, Morris, Oldenburg, Serra, others; through 1/20. • 20 W. 57th St. (212-245-2888).

Rubin • Greenberg Van Doren
Paintings by Belcourt, Lundsager, Martin; through 2/10. • 730 Fifth Ave. (212-445-0444).

Schmidt-Bingham
"Hue," works in which color is a primary concern, by Caponigro, Poskas, Tobey, Treiman; through 2/17. • 41 E. 57th St. (212-888-1122).

YWCA
Works inspired by childhood tales, by Fensterstock, Kortick, Selekman; through 1/21. • 610 Lexington Ave. (212-735-9731), Mon.–Fri. 9–7, Sat. 11–3.

SoHo and TriBeCa

Apex Art
Recent works by Apfelbaum, Ireland, Paine, Pensato, Pospisil, Sachs, Wexler, others; through 2/3. • 291 Church St. (212-431-5270).

Bridgewater/Lustberg & Blumenfeld
"Figstract Explosionism," paintings, drawings, and sculpture by Bovasso, Butterly, Dupius, Soriano, others; 1/11–2/17. • 560 Broadway (212-941-6355).

Brownstone
Works on paper by Arnold, Lamb, Mosset, Quaytman, Tinker, others; through 2/3. • 39 Wooster St. (212-334-3455).

Inglett
"Now Playing," projects by visual artists who have made audio a primary component of their work, among them Acconci, Cage, Duchamp, Hamilton, Marclay, others; through 2/17. • 100 Wooster St. (212-343-0573).

Kagan Martos
Paintings, sculptures, photographs, and videos on the theme of toys by 22 artists, among them Applebroog, Baechler, Bellmer, the Chapman brothers, Pruitt, Warhol; through 1/30. • 515 Broadway (212-343-4293).

Koenig
Works by Kippenberger, Lehanka, Scher; through 2/2. • 359 Broadway (212-334-9255).

Chelsea

Alexander and Bonin
"Still," works in which quietness is an essential part of the content, by Balka, Bordo, Hatoum, Leonard, Plimack Mangold, Raetz, Salcedo; an assortment of accessories from Paul Etienne Lincoln's *Equestrian Opulator;* through 1/20. • 132 Tenth Ave. (212-367-7474).

Audiello
"Neutopia," works that conjure Utopia by Ancalmo, Davis, Hoy, Schank, Vargas-Lugo; through 1/20. • 526 W. 26th St. (212-675-9082).

Center for Figurative Painting
"Reconfiguring the New York School," an examination of Abstract Expressionism; through 1/27. • 115 W. 30th St. (212-868-3452).

D'Amelio Terras
"Shadow Dancing: 1975–79," paintings and sculpture by Bartlett, Benglis, Heilmann, Katz, Le Va, Moskowitz, Pfaff, Winsor, others; through 2/10. • 525 W. 22nd St. (212-352-9460).

Gorney Bravin + Lee
Works exploring space and spatial relationships by Brody, Grotjahn, Guyton, Liddell; through 2/3. • 534 W. 26th St. (212-352-8372).

Harris
"Hidden Identity," paintings and photographs by Barnet, Bosman, Dugdale, Parker, Pesce, Yuen, others; through 2/3. • 529 W. 20th St. (212-463-9666).

Hearn
"Pat Hearn Gallery: Part One, 1983–1987," the first part of a three-part exhibition surveying the gallery's history from its founding at 94 Avenue B in November 1983, with works by Baechler, Cheverney, Condo, Hsu, Kunc, Pollock, Schuyff, Taaffe; through 1/13. • 530 W. 22nd St. (212-727-7366).

Maynes
"Salad Days," works that evoke youthful inexperience by Bogia, Lucas, Mantello, Quental, Torreano, others; through 2/3. • 529 W. 20th St. (212-740-3318).

Morris
Works by Antezzo, Boberg, Celmins, Kilgallen, Levinthal, LeWitt, Moffatt, Murray, Schabel, Verene, others; through 1/20. • Morris, 465 W. 23rd St. (212-727-2752).

Nosei
Photographs by Lindner and Benzaken, through 2/8; "The World Inside the World," sculpture by Cemin and Christian and photographs by Schwartz; through 1/17. • 530 W. 22nd St. (212-741-8695).

Postmasters
"American," photography and video by Baltz, Barr, Davis, Hobart, Moffett, Sambunaris; through 2/10. • 459 W. 19th St. (212-727-3323).

Scott
"Outside Japan: Three Sculptors," works by Okumura, Sankawa, Yamaguchi; 1/11–2/10. • 529 W. 20th St. (646-486-7004).

White Columns
"Wine, Women, and Wheels," photographs, paintings, and sculpture that look at life on the edge, by Floyd, Gang, Kuharic, Overfelt, Stone, others; through 1/21. • 320 W. 13th St. (212-924-4212).

Photography

Roy Arden
Recent black-and-white photographs of the urban landscape surrounding Vancouver, British Columbia's train tracks; through 2/3. • Dee/Glasoe, 529 W. 20th St. (212-924-7545).

Geneviève Cadieux
Large-scale, close-up portraits of people that suggest equivalencies and interrelationships between them, and one sculptural work, a triptych of delicate blown-glass globes; through 2/25. • Americas Society, 680 Park Ave. (212-249-8950), Tues.–Sun. noon–6; $3, $2 students and seniors.

Marianna Cook
Photographs of couples, a theme the artist has explored since 1983; through 2/17. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

Jacques Darche
Photographs dating from 1950 to 1965 that apply a constructivist aesthetic to ordinary street scenes, by a French photographer who was also a graphic designer; 1/11–2/24. • Gibson, 568 Broadway (212-925-1192).

John Divola
Photographs of small, isolated houses in the California desert; through 2/3. • Borden, 560 Broadway (212-431-0166).

Dr. Harold Edgerton
Unique vintage silver and color prints by this photographer noted for his achievements in stroboscopic and ultra-high-speed photography; through 1/27. • Meyerowitz, 580 Broadway (212-625-3434).

Wendy Ewald
"An African American Alphabet," photographs that illustrate an alphabet built on the world and experiences of African-American students in Central Middle School in Cleveland, Ohio; through 1/30. • Scalo, 560 Broadway (212-334-9393).

Nan Goldin
New photographs reflecting the artist's travels over the past two years—in France, Italy, and Switzerland—as well as her recent experiences in New York; 1/13–2/17. • Marks, 522 W. 22nd St. (212-243-0200).

Emmet Gowin
A survey of the photographer's portraits of his wife, Edith, dating from the late sixties to the present; through 2/17. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Bedrich Grunzweig
Images that celebrate New York through the eyes of an immigrant; through 1/20. • Stevenson, 338 W. 23 St. (212-352-0070).

ICP
"Andy Warhol: Photography." The first major exhib tion of the artist's photographs, including compl mentary paintings; 1/11–3/18. • 1133 Sixth Ave. (21 860-1777), Tues.–Thurs. 10–5, Fri. 10–8 (5–8 voluntary co tribution), Sat. and Sun. 10–6; $8, $6 students and senio

ICP Uptown
"Eugène Atget: The Pioneer." Photographs of lat nineteenth- and early-twentieth-century Paris by t French photographer (1857–1927), drawn from seve al collections in France, accompanied by prints by B Brandt, Walker Evans, Bernd and Hilla Becher, Pa Strand, and other photographers influenced by Atg through 1/21. • 1130 Fifth Ave. (212-860-177 Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5– Sat. and Sun. 10–6; $6, $4 students and seniors.

Mann
Photographs and photo-based artworks from t fall/winter issue of *Blind Spot* magazine, includi works by Aitken, Armstrong, Hirst, Laplante, Mar Rousse; through 1/27. • 210 Eleventh Ave. (212-98 7600).

Kurt Markus
Photographs that explore cowboy life in the Americ West; through 1/13. • Staley-Wise, 560 Broadway (21 966-6223).

Sheila Metzner
Photographs of virgin landscapes around the wor through 2/10. • Tibet House, 22 W. 15th St. (212-80 0563).

Nino Migliore
Photographs taken in the North and South of Ita between 1952 and 1959; 1/12–3/3. • De Lellis, 47 68th St. (212-327-1482).

Karin Appollonia Müller
Large-scale color photographs of urban Los Ange and western oceanside landscapes; through 1/20. Saul, 535 W. 22nd St. (212-627-2410).

Newseum
"Women Photographers at National Geographic works by women that were commissioned for t magazine between 1914 and the present; throu 1/27. • 580 Madison Ave. (212-317-6500).

Erwin Olaf
Photographs of women over the age of 60 posing the style of fifties pinup girls; through 2/10. • Miller, W. 57th St. (212-397-3930).

Luca Pagliari
Pinhole photographs taken in Cuba and New Yor 1/11–2/24. • Benrubi, 52 E. 76th St. (212-517-3766).

Hermann Pitz
A series of photographs of nineteenth-century scie tific equipment; through 1/20. • 243 W. 18th St. (21 462-2268).

Jorge Ribalta
Photographs that re-create places from Barcelon historical *bas-fonds* district; through 1/27. • Zabriskie, E. 57th St. (212-752-1223).

Bruce Weber
New black-and-white photographs of children a adolescents; through 1/16. • Miller, 524 W. 26th St. (21 366-4774).

Shizuka Yokomizo
Photographs that began with a letter from the artist a stranger asking if she could photograph that pers standing in a front room of his/her house as seen fro the street in the evening; 1/11–2/17. • Cohan Les and Browne, 138 Tenth Ave. (212-206-8701).

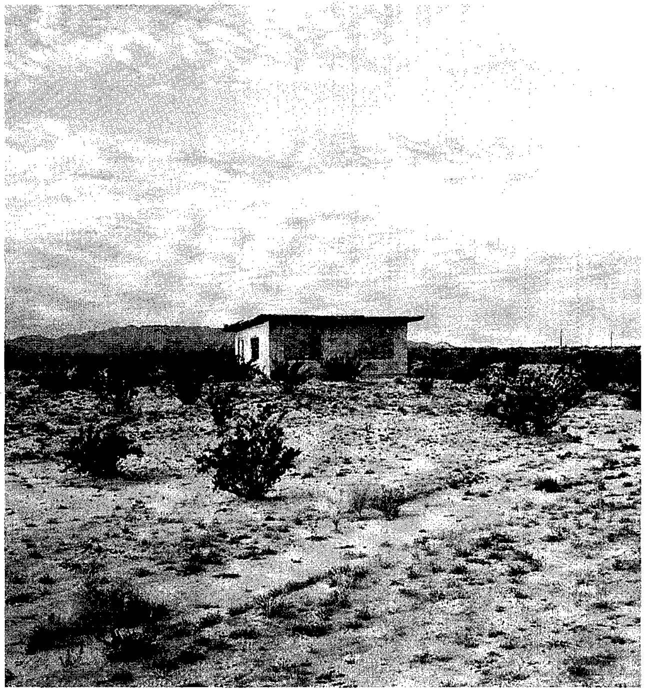
Museums

American Museum of Natural History
Central Park West at 79th St. (212-769-5100), Sun.–Thu 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contributi $6 students and seniors, $4.50 children.

Bard Graduate Center for Studies in th Decorative Arts
"Women Designers in the U.S.A., 1900–2000: Dive sity and Difference"; through 2/25. • 18 W. 86th (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 st dents and seniors.

Cabin Fever

Getting away from it all gets a Unabomber twist in John Divola's "Isolated Houses," a series of large-format color photographs of lonely, minute houses in the Southern California desert shot between 1995 and 1998. But don't expect a sly appropriation of, say, Ed Ruscha's seminal *Twenty-Six Gasoline Stations,* from 1963. Divola's enterprise, begun a decade or so after the Los Angeles native began spending his weekends in the desert town of 29 Palms, takes an approach more romantic than serial deadpan. There's the spectacularly lush color, for one thing: sunsets and dawns that render distant mountain ranges supernatural shades of pink, violet, and orange. The most compelling aspect of these works, however, is the way they tickle your perception. Does the house conquer the wilderness, or does the desert swallow the house? (Janet Borden, 560 Broadway, through February 3, and *John Divola: Isolated Houses,* Nazraeli Press, $60.) E.N.



Photograph courtesy of Janet Borden Gallery.

Bronx Museum of the Arts
"Leonardo Drew." One new sculpture composed of two sections—one of cotton and the other of wood and found objects—and related drawings; through 3/4. • "Carlos Garaicoa: The Ruins, The Utopia." Drawings, photographs, and mixed-media and video installations by a Havana-based artist; through 3/4. • "Context: Mexico's Taller de Gráfica Popular and Its Legacy." Prints from the museum's permanent collection made by various members of the workshop; through 3/4. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. noon-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art
"Nardo di Cione." An exhibition celebrating the reunion of the museum's Nardo di Cione altarpiece, *Madonna and Child Enthroned With Saints,* and its "lost" uppermost panel; through 2/18. • "Robots, Astronauts, and Space Toys: The Robert Lesser Collection." Almost 300 robots and space toys displayed with their original packaging; through 1/28. • "Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; through 1/21. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18.• "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. noon-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
"Panamarenko: *Orbit.*" An exhibition pairing the Belgian artist's key work, *Aeromodeller,* an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance.*" The British artist's seminal paintings from the sixties and seventies in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project.*" A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Frick Collection
"The Draftsman's Art: Master Drawings From the National Gallery of Scotland." Drawings by Da Vinci, Raphael, and other old masters, as well as works by Scottish artists; through 2/25. • "Raeburn's *The Reverend Robert Walker Skating on Duddingston Loch.*" Sir Henry Raeburn's celebrated skating minister on loan from the National Gallery of Scotland; through 1/21. • "Mantegna's *Descent Into Limbo,* From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
"Ben Shahn's New York: The Photography of Modern Times." Photographs of New York City in the thirties by the Social Realist painter; through 1/27. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; through 1/17. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society
"Yes Yoko Ono." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; through 1/14. • 333 E. 47th St. (212-832-1155), Tues.-Sun. 11-6; $5 suggested contribution.

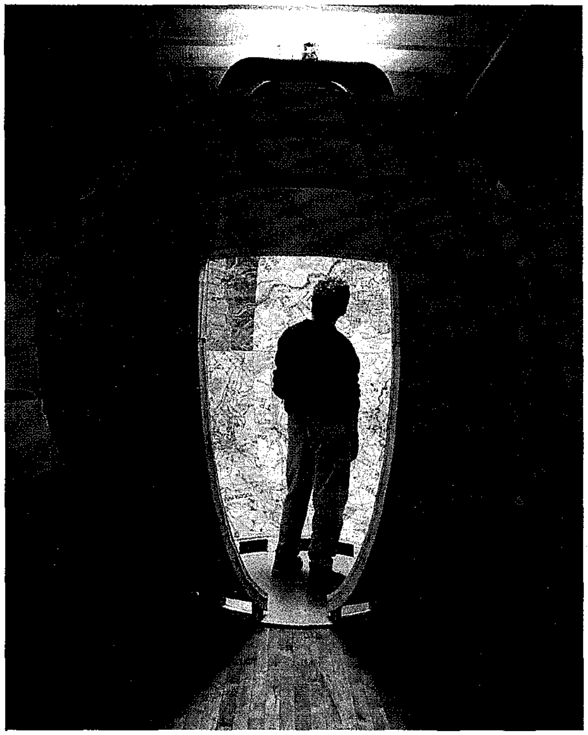
Jewish Museum
"Charlotte Salomon: Life? Or Theatre?" The first New York exhibit of gouaches by this artist (1917–1943) who drew on her own experience, and that of her family, in Nazi Germany; through 3/25. • "Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11. • "Light x Eight: The Hanukkah Project 2000." Works that create or manipulate art by eight contemporary artists; through 1/28. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art
"A Century of Design, Part III: 1950–1975." The third in a four-part series of exhibitions surveying twentieth-century design in all media; through 4/1. • "The Still Lifes of Evaristo Baschenis: The Music of Silence." Paintings by the seventeenth-century Italian artist known for his poetic still lifes of musical instruments; through 3/4. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22. • "The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14. • "Egyptian Art at Eton College: Selections From the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21. • "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17. • 1000 Fifth Ave., at 82nd St. (212-879-5500), Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort

On View

Intelligence Mission

If there is one artwork that won't be entering the White House collection, it is **Joyce Kozloff**'s *Targets,* an immense walk-in globe whose exterior is plain wood but whose interior is painted with aeronautical charts of the 24 countries the United States has bombed since 1945, among them Korea, Grenada, Guatemala, Vietnam, Iraq, Libya, and Yugoslavia. Even more unsettling, Kozloff, who worked from maps produced by the Department of Commerce's National Oceanic and Atmospheric Administration, included their advisories regarding no-fly zones and other military hazards. At DC Moore, 724 Fifth Avenue, near 56th Street; through February 3.



Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45; $10, $5 students and seniors.

Morgan Library
29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. noon-6; $8, $6 students and seniors.

El Museo del Barrio
"Latin American Artist-Photographers From the Lehigh University Art Galleries Collection." More than 100 photographs by 50 modern and contemporary Latin American and Latino artists drawn from the permanent collection of the Lehigh University Art Galleries, Lehigh University, Bethlehem, Pa.; through 1/14. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $4, $2 students and seniors.

Museum of Jewish Heritage
"Cyprus to Haifa, 1949: Photographs by Paula Horn Kotis." Photographs taken by Kotis when she was invited to sail to Cyprus on an Israeli ship that was picking up some of the last Jewish internees who had been held in detention camps and taking them to Israel; through 2/25. • 18 First Place, Battery Park City (212-968-1800), Sun.-Wed. 9-5, Thurs. 9-8, Fri. and the eve of Jewish holidays 9-3, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art
"MOMA 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20. • "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28. • "Projects 70: Janine Antoni, Shahzia Sikander, Kara Walker." Three new banners displayed on the museum's 53rd Street façade; through 3/13. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15, pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarrah." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15. • "A Portrait of Paris: Eugène Atget at Work." Images of architecture in Paris at the turn of the last century, taken by the French photographer during the last two decades of his life; through 2/4. • "Life of the People: Realist Prints and Drawings From the Ben and Beatrice Rose Collection, 1912–1948." Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; through 1/14. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology
"Perry Ellis." Fourteen of the designer's outfits that were donated to the museum by the Perry Ellis Morphos Collection; through 1/13. • "A Woman's Hand: Designing Textiles in America, 1945–1969." Printed, woven, and knitted textiles for interiors and apparel by more than 40 women designers; through 1/13. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

New Museum of Contemporary Art
"Fresh: The Altoids Curiously Strong Collection, 1998–2000." Seventy works by emerging American artists that have been donated to the New Museum by Altoids; through 1/28. • "Adrian Piper: A Retrospective and MEDI(t)Ations." Objects, installations, performances, videos, and soundworks by the artist known for her identity-based works; through 1/21. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"Utopia: The Search for the Ideal Society in the Western World." A collaborative exhibition between the NYPL and the Bibliothèque Nationale de France featuring works from both institutions' collections on the theme of Utopia; through 1/27. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"Elder Grace: The Nobility of Aging." Photographs of 80 African-American women and men by Chester Higgins Jr.; through 3/4. • "Intimate Friends: Thomas Cole, Asher Durand, William Cullen Bryant." Paintings, manuscripts, and periodicals relating to Cole and Durand, founders of the Hudson River School, and their poet-editor friend through 2/4. • "Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Customs House and the Woolworth Building; through 1/21. • 2 W. 77th St. (212-873-3400) Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center
"Disasters of War: Works by Francisco de Goya, Henry Darger, and Jake and Dinos Chapman." Works that mediate horrific historical events through 2/25. • "Georges Adéagbo *Abraham—L'ami de Dieu.*" Installations by a West African artist that combine paintings, sculptures books, hand-written texts, photographs, newspaper articles, and objects; through 3/29. • "Special Projects Program, Winter 2000." New projects by Geyer and Hayes Pilson, and Rakowitz; through 1/30. • "John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames" within his pictures and his daydreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15. • "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15. • "Some New Minds." Works by emerging artists Omer Fast, Christoph Girardet, Julia Loktev, Dave Muller, John Pilson, Brad Tucker, Pablo Vargas-Lugo, James Yamada; through 2/28. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun noon-6; $5 suggested donation.

Queens Museum of Art
"Seductions and Games: Recent Video Installations by Maureen Connor." The first American survey of the artist's interactive-media production; through 1/28. • "Tiffany Behind the Glass." An exhibition focusing on the construction, manufacture, marketing, and conservation of lamp and window production; through 2/4. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700) Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Whitney Museum of American Art
"Sol LeWitt: Retrospective." A survey of the artist's wall drawings, structures, photographs, and works on paper from the past 40 years; through 2/25. • "Edward Steichen." A retrospective of the photographer's work including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; through 2/4. • "Roni Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14. • 945 Madison Ave., at 75th St (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors and groups of fifteen or more.

Auctions

Doyle
1/10 at 10: "Fine Furniture, Decorations, and Paintings." On view from 1/6. • 175 E. 87th St. (212-427-2730).

Swann Galleries
1/11 at 2: "Discovery Sale." On view from 1/4. • 104 E. 25th St. (212-254-4710).

Photograph courtesy of DC Moore Gallery

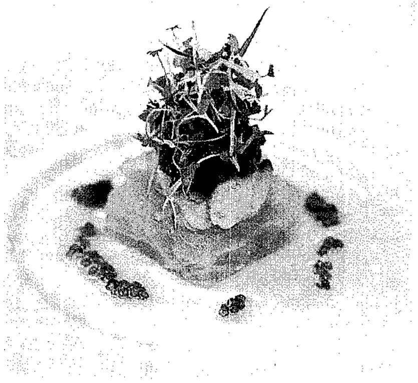
Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ask Gael

'm shocked. Don't you love Union Pacific anymore?

I'm shocked, too. Somehow, between my first draft and the galleys of "Where to Eat in 2001," I misplaced **Union Pacific**. Forgive me. Long before Rocco DiSpirito got tagged wunderkind and matinee idol, his bold if not eccentric mix-and-matches at Annabelle and then Dava had me alternately bemused and beguiled. It was too late to stop the presses, but not too late for a catch-up dinner. I am pleased to see DiSpirito has given up his fusillade of tiny tastes (except on advance request)—so dazzling, so exhausting—but not his artistry with yuzu and the balance of sweet and sour. Tonight there is just one amuse-bouche: the exquisitely poached salmon in pineapple gêlee with Dungeness crab and a plop of golden Osetra. And one unctuous intermezzo: intensely rich forest-mushroom bouillon. Charred Spanish mackerel with celery root and pear and the wild mallard (escorted by a motley crew of crepinette, choucroute, and crosnes) prove to be brilliant choices borrowed from the market menu for our $65 prix fixe. What sounds like just another beet-and-chèvre salad proves to be exhilarating. Alas, sauce reduced to stickum sabotages the short ribs. Roasted pineapple with jackfruit sorbet in a pool of pomegranate soup is quite the perfect finale. (111 East 22nd Street; 212-995-8500.)



New and Noteworthy

★ Annisa
Deft designer tricks like a raised dining space in oothing shades of off-white, and secluded nooks give his room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from hanghai (soup dumplings crowned with seared foie ras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means women" in Arabic, so pay special attention to the ender-specific wine list. • 13 Barrow St. (212-741-6699). M-E)

★ AZ
f you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, emade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational hutneys on Indian flatbread, and lapsang souchon-moked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Chinghalle
At what Mark Strausman calls his "midlife-crisis restaurant," the indefatigable force behind Campagna and Fred's at Barneys has gone off in a newish food direction, somewhere between *Thin Man*-era supper club fare (Waldorf crab salad, London broil à la Diane) and the chef's own intensely satisfying Jewish-Italian oeuvre (chicken livers sautéed in port, grilled pizza). Decorative touches like Belgian train-seat booths and naked-bulb chandeliers suit the artfully aged premises, once a meat-packing plant. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a lucrative cross-country consulting gig. Luckily for us, he's settled down in the West Village, where's he's turning out addictive honey-plum-glazed spareribs, Sichuan steak frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively bar crowd, which seems ecstatic to finally find a quasi-exotic neighborhood place to call its own. • 230 W. 4th St. (212-633-2212). (M)

Cocina Cuzco
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($).

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into

hotographs by Patrik Rytikangas.

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (✭) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M–E)

District
At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Don Luca
Chef-owner Alex D'Alessi brings tapas, sangría, and, at least once a week, flamenco music to Brooklyn's burgeoning restaurant row. Small plates of traditional tapas like jamon serrano, papas bravas, albondigas, and boquerones are meant for nibbling; heavy-duty noshers might prefer to order one of the four paella variations, priced and portioned for a two-person minimum. • 221 Smith St., nr. Butler St. (718-222-8723). (M) ($).

★ Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M–E)

Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)

★ 44 & X Hell's Kitchen
John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave. at 44th St. (212-977-1170). (M–E)

✭ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Grappa Café
A culinary coup on a congested stretch of Court Street known primarily for fast food and red sauce, where chef Anthony Parascondola—a veteran of Picholine, Remi, and Maxim's—revs up juicy chicken breast with pan-seared gnocchi and lemon-rosemary jus; swaps lamb shank for veal in his osso buco; and packs risotto with wild mushrooms, smoked duck, and truffle oil, a tribute, perhaps, to Picholine's signature dish. • 112 Court St., Brooklyn (718-237-4024). (M)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M–E)

ike
In some quarters—even in the outré East Village, apparently—the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I–M)

Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. With a few Asian exceptions, the menu reads like the homespun work of someone who's sown his wild *hautes*: assorted charcuterie, steak-frites, Provençal fish stew, "Grandma's Szeged goulash." A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ Los Dos Molinos
Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,' " reads the chef's mission statement–indemnity clause. • 119 E. 18th St. (212-505-1574). (I–M)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitchiness keeps it warm. Nice guy owners keep it friendly. And chef Richard Farnabe keeps you well fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

✭ Merge
Chef Sam DeMarco and his partners have a knack f creating neighborhood restaurants good enough t leave your neighborhood for. At Merge, in the fo mer Indigo space, they've done it again. A cool, com fortable room, a friendly staff, a festive mood, signatu "tiny tini" cocktails, and DeMarco's inspired multic ulti neo-American cooking are an irresistable dra for locals as well as interlopers. Sunday evenings, "G no's *Soprano* Style Dinner," a $25 prix fixe Italia American feast, is an absolute steal. • 142 W. 10th S (212-691-7757). (M) AE only.

Mirchi
A modern Indian restaurant that takes the street out street food. The main attraction here is an ope kitchen equipped with two *tawas*. The large sauce shaped griddles that look like cast-iron gongs are use to prepare traditional Indian street food like tak-a-ta a heavily spiced stir-fry of chopped vegetables an herbs, accessorized with chicken, lamb, or chicken li er, and served like tapas with little KFC-style dinn rolls. • 29 Seventh Ave. So. (212-414-0931). (I–M)

★ Mombar
An artist at heart, chef-owner Moustafa El Sayed d signed and built this sort of Alice-in-Arabian-Wo derland dedicated to Egyptian clay-pot cooker where teacups protrude from walls, and tabletops do ble as canvases for his surrealistic visions. And El Saye is as creative with food as he is with paint and tile; h menu changes daily, depending on the season and th market. Try the meze plate, or the egga, a sort Egyptian frittata, and then move on to El Sayed's ra son d'être, the all-encompassing clay pot, which o any given night might be filled with stewed rabbi lamb tagine, or chicken and olives.
• 25-22 Steinway St. (718-726-2356). (M)

Neo
If you've ever wondered how sushi would taste e hanced by condiments other than wasabi and s sauce, this is the place to find out. Chef Steve Won also known as Neo, has concocted over 60 sauces t compliment his sushi, from tofu to onion aioli. Pl inventive Japanese fusion dishes, tempura, and a ra bar. • 2298 Broadway, nr. 83rd St. (212-769-1003). (M–E

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the fir branch of this steakhouse in his hometown, knowin it might play even better in red-meat-loving Manha tan. There's twelve of everything, from salads an starters to potatoes and sauces. And where's the bee Front and center, hung out to dry in a steel-and-gla aging chamber. • 9 Penn Plaza (212-563-4444). (M–E)

★ Orsay
The new version of *The Exorcist* isn't nearly as chillin as what Jean de Noyer must have gone through ri ding the demons from this place. But from the ash Mortimer's musty chicken hash, Orsay has risen, brasserie swirling with seductive arches and goo cheer, giving the Upper East Side the kind of Frenc tickle it sorely needs. The former regulars never had so good. Do you think they'd know the diff? • 10 Lexington Ave., at 75th St. (212-517-6400). (M)

★ Peasant
Peasant is exactly right. From its stunningly back brick-walled kitchen that features only open-fi cooking to its incredibly appealing Tuscan menu, che owner Frank De Carlo has reason to bust his butto every night, and you have almost too many reasons t undo a couple of yours. And thanks to some rece soundproofing, you no longer need to shout to g your share of impeccably al dente pastas, and meltin ly tender osso buco in a risottolike nest of farro. • 19 Elizabeth St. (212-965-9511). (M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patr and Chicama. Now he's tackling old-world Spanis (sort of). A field trip to Galicia yielded dozens recipes for tapas, casseroles, soups, and flatbreads, a of which undergo subtle and delicious transforma tion in the chef's inventive hands. To wit: bocaron in escabeche with almond-crusted queso de cabr crispy anchovies wrapped in sage leaves, and churr with warm chocolate dipping sauce for desser Much more radical is the conversion of the old Pa

ur Cafe into a seductive Iberian oasis with serrano am hanging from beams and walls studded with ough shells to stock Sanibel Island. • 38 E. 19th St. 12-677-2233). (M)

late 347

e can imagine the astonished passerby's reaction: here's steak-frites in them thar hills, otherwise nown as the bistro-deprived no-man's-land between tuyvesant Square and Kips Bay. It's just what the eighborhood needed: mussels, warm goat-cheese lad, braised lamb shank, and an estimable bleu eese burger. Bonus points: superfriendly service d a nice-sized garden. • 347 Second Ave., nr. 20th St. 12-388-0526). (I–M)

Opening

Bright and Early

Now that Bright Food Shop is open from 3:30 to 6 P.M. weekdays for *merienda,* the Latin American midafternoon snack, it's a cinch to stanch those inconveniently timed cravings for inventive Mex-Asian fare. And if you take the menu's wine and beer pairing advice, it's also a bargain. Order the manzanilla sherry with the Cabrales and whole-wheat tostadas, say, or a glass of Terranoble Sauvignon Blanc with the cured salmon on chipotle corn cakes, and deduct a dollar from your bill. Or better yet, apply your savings to a bowl of edamame in a chipotle-kaffir-lime-leaf broth—multiculti bar food with a bite. (216 Eighth Avenue, at 21st Street; 212-243-4433.)

otograph by Carina Salvi.

Quartino

ll that separates this rustic Italian paninoteca and ine bar from the South Street Seaport is a few short locks and one major mind-set. It's all about the good fe, Italian-style, which of course involves wine, served y the mini-carafe; delectable cured meats and im- orted cheeses; strong espresso; and convivial conver- ation. But amazingly, no smoking. The owners may e Italian, but they're also (with one or two excep- ons) doctors. • 21 Peck Slip (212-349-4433). (I)

Rhône

he owners of this former meatpacking-district arage are erstwhile sommeliers with a thing for the hone Valley. If you've ever wondered about the dif- rence between a Côte Rotie and a Côtes du hône-Villages, this is the place to find out, to the ac- ompaniment of Gramercy Tavern alum Payson Den- is's sophisticated French country cooking. Splurge n lobster-truffle salad or sea bass served with oxtail gout, or just mellow out at the enormous walnut bar r on a low-slung fifties-era Artifort chair in the unge area. • 63 Gansevoort St. (212-367-8440). (M–E)

osa Mexicano at Lincoln Center

his hyper designed offshoot of Josefina Howard's up- ale Mexican restaurant features a floating terazzo aircase ascending a dramatic 40-foot water wall. Not be upstaged, the signature made-to-order gua- amole has survived the commute, as have the pome- ranate margaritas. And chef Sergio Remolina has ade his own mark with assorted seviches and chile- iced lamb shank steamed in parchment. • 61 Colum- us Ave, at 62nd St. (212-977-7700). (M–E)

Rose Water

hef-partner Neil O'Malley used to work at Oznot's ish in Williamsburg, and it shows in his meze platter d lamb brik. But his tenure at Savoy, where he met artner John Tucker, is equally conspicuous. The enu's seasonal fixation guarantees a harvest of white- ghtning corn and heirloom tomatoes in the sum- er. But the careful service, Brooklyn-mellow ambi- nce, and sublime breaded pork chops are good year- ound. • 787 Union St. (718-783-3800). (M)

A Salt & Battery

he folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I–M)

☆ Sandro's

Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Sandwich Planet

Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($).

★ Shelly's New York

The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

☆ Strip House

The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Sushi Samba 7

Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ Tocqueville

At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all the things they couldn't do in someone else's home to come up with a gently idiosyncratic nook that will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

★ Triomphe

Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is refreshing pride in the serving crew, and much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a commendably serious steak. • 49 W. 44th St. (212-453-4233). (M–E)

★ Vaux Bistro

At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St. (718-499-1433). (M)

Village

After years of pushing steak-frites at places like Odeon and Quatorze, Stephen Lyle has more than mastered the bistro idiom. To prove it, he opened this instantly chic West Village watering hole, which draws a fabulous crowd tired of trying to remember the way to Pastis. Lyle weaves Asian and Mexican accents in dishes like tuna sashimi with grape leaves and oyster pan roast with chipotles; for more buttoned-down bistro tastes there's steak au poivre and potatoes sauteed in duck fat. • 62 W. 9th St. (212-505-3355). (M)

★ Vine

It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating) downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

☆ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M–E)

Manhattan

Lower New York

★ Alfanoose
This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M–E)

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Blue Ribbon
We could do without the maddening wait and a crowd a little too pleased with its permit for raucousness. But go anyway for a snappy dining staff that handles the cacophony without joining in, and tremendously vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

★ Bo Ky
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($).

★ Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M–E)

☆ Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431-7676). (M)

Capsouto Frères
Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington St. (212-966-4900). (M–E)

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. You will hear no music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are about to be presented—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St. at Hudson St. (212-966-6960). (E)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M–E)

★ Danube
David Bouley's outrageous, highly lacquered, velvet-swathed, Klimt-deckled little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, his bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manages to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

The Greatest Bar on Earth
This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers and, of course, tourists. The view, obviously, can't be beat, and the snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floor (212-524-7000). (M)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M–E)

98 Kenmare
A modern American bistro in the old Patrissy's space that features an eclectic international menu. The chef's specialties include barbecued duck in a ginger-scallion pancake; a shrimp-and-mussel chowder with sweet potatoes, coconut, and lime; and five-onion risotto. • 98 Kenmare St. (212-226-2888). (M–E)

★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match the preparatory skills of the women who work the kitchen. This ai no Carnival Cruise. Keep your elbows in and yo chin down, all the better to acknowledge a cla chowder revved up with smoky bacon, mussels mustard cream, and a nutty grilled pompano in herb • 18 Cornelia St. (212-691-8211). (M)

☆ Quilty's
There's something prim and ladylike about the u derstated room, a muted canvas for chef Katy Spark exotic, flavor-saturated cooking: Tamarind-barbecu squab on sweet corn curry. Panko-fried rabbit pailla with jicama-mango slaw. Macaroni with "ma cheeses" in an herbed-chili crust. And a scene-steali twice-baked potato worth ordering the steak for. • 1 Prince St. (212-254-1260). (M–E)

☆ 71 Clinton Fresh Food
Is there much call for Scottish salmon wrapped in a ocado at the intersection of Clinton and Rivingt Streets? Well, yes, judging by the hungry crowd coo ing its heels at the bar. Jean Georges alum Wyl Dufresne cooks seemingly complicated, easy-to-e food like beer-braised short ribs geometrically sculp ed into a perfect square; and parsley-root purée with little parsley-root raft of lump crabmeat. (To eat, ca size and stir.) The chef's dad, a warm and punny pre ence on the floor, compiled the winning wine list. • Clinton St. (212-614-6960). (M)

★ Wild Blue
It sounds like a bar right outside the NASA co pound, but in fact, it's an intimate, upretentious roo that doesn't try to compete with the famous vie Chef Michael Lomonaco's menu is solid, superlati American, with a touch of the steak house in si dishes like creamed spinach and butternut-squa hash. Don't wait for a special occasion to take t 107-flight elevator ride. • 1 World Trade Center, 107 floor (212-524-7107). (E)

Windows on the World
Yes, tourists love it. But Michael Lomanaco's sophist cated American food, including stout-braised Bla Angus short ribs and lobster potpie with truffle crea manages to steal some attention away from the ma attraction, that spectacular view of Manhattan Islan Be sure to take advantage of the restaurant's 60,00 bottle wine cellar. • 1 World Trade Center, 107th flo (212-524-7000). (E)

★ Zoë
The tables here are always jumping, cranked up wi the buzz of post-orgasmic shoppers and SoHo touris savvy enough to find their way to some of the be fussy American food in New York. Chef Kevin Rei ly, whose mission is to keep the prize-winning al American wine list in mind as he designs the menu, properly obsessed with seasonal ingredients. And jus baked cookies, still warm from the oven, evoke men ories of Mom. • 90 Prince St. (212-966-6722). (M–E)

Below 14th Street, East

★ Bond Street
The crowd is too cool, the rooms too cozy, the wai ers way too pretty. No way is this anywhere you going to get chirashi worth much more than a can Bumble Bee. Boy, are you about to be surprised. Wi food this fresh, original, and vibrantly spiced, t kitchen can easily take on most traditional midto sushi houses and wouldn't have to walk out of a roo backwards if Nobu's troops were in attendance. • Bond St. (212-777-2500). (M–E)

★ Clementine
John Schenk whisked and chopped his way fro Gotham Bar and Grill to West Broadway, mad.61, t Monkey Bar, and, finally, his own swank Greenwi Village corner, where he serves the soulful, sophist cated food that made him famous: sticky off-the-bo spare ribs with fried green tomatoes, luscious chill rubbed pork loin, and his signature cod on mash potatoes. • 1 Fifth Ave. (212-253-0003). (M–E)

★ Five Points
Every neighborhood needs a place with a good bar, serious kitchen, and zero pretensions. NoHo has o in this Med-American restaurant, where a split l running down the center of the dining room conve a babbling brook. Zen though that may sound, ch

larc Meyer's hearty cooking is more boldly passion-e than coolly contemplative. Duck-and-foie gras usage and wood-oven roasted Magret duck show iough spikiness to make you look down and go ımmmm" before you go back to the conversation. • . Great Jones St. (212-253-5700). (M)

Il Bagatto

hough so dark the menu can hardly be read and so eliriously energized you'd best be in the mood for a onvintage bottle of red, Il Bagatto piles on super pas-s, salads, and antipasti as full of sharp left hooks as iat wine and as cheap as the hangover you'll have to-iorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

Il Buco

lued-in regulars and the occasional celebrity chef onvene at this funky, cluttered antique shop-cum-staurant to graze on Mediterranean appetizers and itrées that change nightly. (Don't get too attached that venison with farro and honey-roasted plums.) eafood is the kitchen's strength: grilled baby cala-iari in green-chili-cilantro oil, octopus carpaccio id cod croquettes are standouts. • 47 Bond St. (212-33-1932). (M)

Leshko's

he design team behind Moomba and Veruka have iven this former Ukrainian greasy spoon a new look ind of Frank Lloyd Wright meets Greg Brady's attic-achelor pad). That, and creatively prepared American omfort food attract a hip crowd that doesn't mind eing squeezed together like straphangers. Almost othing of the old Leshko's mains, except, maybe, the ierogi, though they've got-n a makeover too: They're otato-stuffed, sauteed and rved on a bed of fennel, eks, and mushrooms. • 111 venue A (212-777-2111). (I-M)

sso Buco

opular Italian restaurant on much-traveled Village cor-dor serving family-style ortions of the eponymous ouse specialty, Caesar salad, ied calamari, and T-bone eak. • 88 University Pl. (212-45-4525). Also, 1662 Third ve., at 93rd St. (426-5422). (M)

Prune

here's not a wrinkled plum sight at this American istro. But chef Gabrielle lamilton's childhood nick-ame indicates the sort of npretentious home cooking which she excels, a grab ıg of eccentric, multicultur-influences that is, at heart, merican—as any place hose quirky bar menu in-udes Triscuits alongside ser-no ham with fresh figs must e. *Minus the traditional* cat-gories for appetizers, main ourses, and sides, the menu ves as prominent placement vegetables like creamed orn and roasted beets as to ie more entrée-ish capon n a savory garlic crouton, or ie pastrami duck breast with a rye-flavored, fried-iallot omelet. • 54 E. 1st St. (212-677-6221). (M)

2nd Avenue Deli

recent facelift struck fear in the hearts of those who elieve that a true pastrami sandwich must be authen-cated by grimy formica and generations' worth of at-iospheric shabbiness. But so far, so good. This East illage landmark continues to draw dedicated fressers ith its great fries, chicken in the pot, the near-lethal ush puppy (a frank in a potato knish), and the hard-oiled service. • 156 Second Ave. (212-677-0606). (I-M)

iren

side from some strange and funny cabaret acts and a J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls "trilogies," which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M-E)

Below 14th Street, West

☆ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Bar Pitti

Located on one of the few tracts of sidewalk actually wide enough to accommodate an outdoor café, Pitti's languid allure is something you normally get to enjoy only while carrying a passport. The kitchen produces superlative Tuscan fare: grilled chicken with lemon and endive, cool panzanella (bread salad), super liver veneziana, and the best veal meatballs you've ever had. • 268 Sixth Ave. (212-982-3300). (M) ($).

★ Blue Ribbon Bakery

Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

☆ Da Silvano

Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M-E)

★ 'ino

Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($).

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas

The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish

Restaurant

She's Got a New Attitude

Five years ago, **Pitchoune** brought adventurous bistro cooking and cut-rate prices to a grateful Gramercy Park clientele. But after a succession of chefs, a management shuffle, and a complete renovation, the restaurant has developed an entirely new—and somewhat more feminine—personality. Astride Medina, the ex-wife of one of the original owners, took charge six months ago and promptly hired a Parisian chef and replaced everything from the furniture to the rustic wooden cheese and charcuterie boards. Chef Yves Fournier has a special fondness for honey, which he uses to marinate feta, glaze lamb shanks, and coat Cornish hen, and a knack for presentation, from the copper-potted coq au vin to the multiple garnishes for the soup: a truffle-oil slathered toast, a sesame-seeded puff pastry, and mini bowls of sour cream and grated Parmigiano-Reggiano. (226 Third Avenue, at 19th Street; 212-614-8641.)

iotograph by Magdalena Caris.

look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M–E)

Osteria Fiorentina

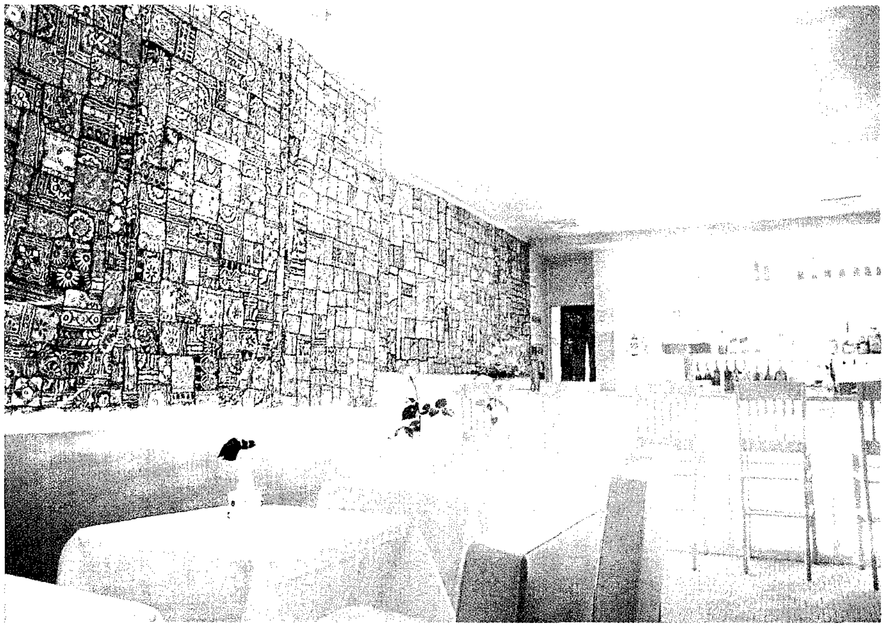
Live piano and violin music lend this casual Italian restaurant that old-time Village ambience. The menu offers standards like risotti, open ravioli, zuppa di clams, and veal chops. • 281 Bleecker St. (212-633-2941). (M)

☆ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

Tio Pepe

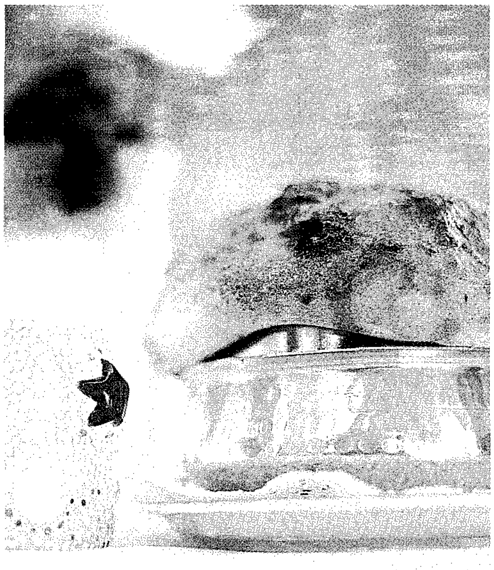
A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)



Opening

Not Your Father's Vindaloo

If you're a chef on a mission to change the public's perception of Indian cuisine, you would do well not to open your new venture on the corner of First Avenue and 6th Street, amid all those cookie-cutter curry-cookers. But Banjara—which opened on that very corner last month—should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. While across town some new Indian restaurants are turning up the heat, Banjara chef Tuhin Dutta is trying to cool things off, introducing a more subtly spiced regional cuisine with dishes like sharabi kababi, juicy clay-oven chicken marinated in a piquant wine-and-cream sauce, and dumpakht, a supercolossal Indian pot pie (pictured), filled with deftly spiced chicken, lamb, shrimp, or vegetables. (97 First Avenue; 212-477-5956.)



14th–42nd Streets, East Side

Bambou

A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Campagna

The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ City Bakery

No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I–M)

Commodore Grill at the Grand Hyatt Hotel

Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Cosette

Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook juicy steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-88 5489). (M)

★ Eleven Madison Park

While this soaringly grand space in the MetLife lol by will never be a room for clandestine assignation the compensating grace of the staff, and simple b big-flavored dishes—capon stuffed with pistach and garlic, cod with sausage and mustard greens th don't get lost in the landscape—make it a vibra place to do business and an incredibly sensible choi for the family. • 11 Madison Ave. (212-889-0905). (E)

★ Gramercy Tavern

Tavern has become Danny Meyer's most appeali restaurant, with a no reservations discount bar roo to make one churlish for not living or working nea by. Chef Tom Colicchio pairs foods folks crave wi elements they usually don't. Roast sirloin of be comes with braised beef cheeks. Crabmeat fond contains sea urchin. Not only does each gamble p off, but so tickled are diners by their nascent dari that on their next visit, damned if they don't dema sweetbreads with Jerusalem artichokes and roast cod with brussels sprouts. • 42 E. 20th St. (212-47 0777). (M–E)

★ Gyroland

Is it a slice joint, a Greek coffee shop, a neon sig store, or all of the above? While this brightly restaurant may suffer from a mild identity crisis, to between serving strictly Turkish fare and appeasi the neighborhood clientele of hospital workers a police cadets with pizza and cheese-steak sandwic es, it's also an undersung source for fresh and del cious meze, doner kebab, kofte, lahmacun, and pid The cops don't know what they're missing. • 351 Se ond Ave., nr. 20th St. (212-254-3200). (I)

Madison Bistro

What every neighborhood needs: a casual spot f French classics like escargots, steak-frites, and bou labaisse. Open-faced sandwiches called tartines a available at the bar, as are rustic French wines pour from imported oak barrels. • 238 Madison Ave., 37th St. (212-447-1919). (M)

Metronome

This lofty Flatiron space is well suited to priva functions, but even the lone diner will find the D co design welcoming and the food—riffs on Mediterranean theme like "pinchos" of vegetab with goat cheese, and za'atar-crusted rack of lamb–satisfying. Live jazz performed Wednesday throu Saturday. • 915 Broadway, at 21st St. (212-505-740 (M)

Mi

A talented team of cooks with impressive-soundi résumés (Mercer Kitchen, Hatsuhana) collaborate

Photographs by Magdalena Ca

menu including sushi and sashimi, pad Thai, alaysian spare ribs, and Korean bibimbob at this ur-flavor pan-Asian restaurant. • 66 Madison Ave., 27th St. (212-252-8888). (M–E)

Oyster Bar

nperturbed by the arriviste competition in the od court next door, the jewel of the pre-renovaɔn Terminal continues to serve superlative pan asts and clam chowders, and an overwhelming asrtment of East and West Coast oysters. The sprawlg subterranean space has the hustle-bustle feel of a feteria, which its snaking counters resemble, but ɔn't be fooled—you pay for the privilege of eating ıder that vaulted tile ceiling. • Grand Central Termil, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

ıe Pump Energy Food

ıere simply isn't any way to cheat at this "Physical tness Restaurant" and takeout shop. The falafel is ked, not fried; the tuna is low-sodium; and all the g dishes are whites-only. In fact there's no fried od at all, *no oil period, not even a soda in the* ɔuse. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th . (246-6844). (I)

Tabla

s diminishing to categorize Floyd Cardoz's clean oan-spiced Maine crab cake or his exquisite pairg of seared foie gras with a black-pepper-and-pear ɔmpote as nouvelle Delhi; he's gone and forged a liriously satisfying union of this country's produce ith the strong, heady spices and bewitchingly punnt condiments of his homeland. A less expensive enu at the Bread Bar downstairs aspires less to eak new ground than to rekindle old taste memoes—specifically Cardoz's, including his mom's cipe for beef assad, otherwise known as "Indian pot ast." • 11 Madison Ave. (212-889-0667). (M–E)

Union Square Cafe

owhere else are *uncommon combinations such as* ubarb-blood-orange chutney and wasabi mashed ɔtatoes so seamlessly incorporated into dishes (so as never frighten the buttoned-down natives). Surisingly, vegetarians will eat better here than at any their hallowed haunts. The bar is a great place to nch solo. And the devil's food truffle with chocoe sauce can make you act the fool. • 21 E. 16th St. 12-243-4020). (M–E)

4th–42nd Streets, West Side

pplebee's Neighborhood Grill & Bar

his national chain invades Manhattan's freshly rubbed and reinvented 42nd Street with an eager-please, affordable menu heavy on burgers, steak, ıd fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

ıelsea Bistro & Bar

his friendly bistro became a neighborhood hangout rtually the day it opened. Try the delicious hanger eak and lamb shank, and experiment among the)0-odd wines *on the well-chosen list.* • 358 W. 23rd . (212-727-2026). (M) AE, MC, V.

ush

ırt bar, part nightclub, part restaurant. If you find at last part the most interesting, you'll appreciate e New American menu, served in shareable porɔns. • 17 W. 19th St. (212-989-4874). (I–M)

Mesa Grill

s a clumsy room. But just keep your head down ıd don't stop eating—Bobby Flay's mastery of the icier things in life keeps getting more polished and citing. Ribs, tomato-tortilla soup, shrimp-andɪrn tamale, blue-corn-crusted snapper, and panasted rabbit—eat here, and you'll ramble on too—e just sensational. Flay's gonna rope you in, and ıve you hog-tied and smiling. • 102 Fifth Ave. (212-)7-7400). (E)

hm

n all-in-one entertainment center offering dinner, ıncing, and the ever-popular lounging on velvet rniture. Plus an eclectic menu including sesame ıicken tenders, Black Angus steak, and grilled lmon with lemon-caper beurre blanc. • 16 W. 22nd . (212-229-2000). (M–E)

The Red Cat

ot every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta

Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers antipasti, salads, pizzas, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson *among others. Jacket required.* • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Della Femina

It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: chef Kevin Penner's souped-up seasonal American menu tastes just as good in the 212 area code. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

★ Fresco

A family restaurant thriving on Arthur Avenue in the *Bronx one can understand. But in midtown?* Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Jimmy Sung's

This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions including sushi and sashimi. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. • 219 E. 44th St. (212-682-5678). (I–M)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight *above a midtown side street. Cognoscenti put them*selves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

L'Actuel

Mosaic tiles, sand-blasted mirrors, beechwood accents, and mohair and suede upholstery lift this French restaurant located at the Kimberly out of hotel-restaurant anonymity. Equally enticing are Michelin-starred chef Jean-Yves Schillinger's grazing menu: foie gras with black cherries, marinated shrimp skewers, excellent tartes flambées, plus a full raw bar. • 145 E. 50th St. (212-583-0001). (M–E)

★ Le Cirque 2000

It took him almost a year to get the Byzantine elements of his gastronomic big top to snap into place, *but Sirio Maccioni's Le Cirque 2000 is finally a star*tling production of urbane dexterity. But with chef Sotha Khunn and pastry chef Jacques Torres soon to take their simultaneous leaves, we'll have to wait and see whether ringmaster Maccioni can continue to dazzle us with this high-wire act. We're betting he can. • 455 Madison Ave. (212-303-7788). (E)

★ Le Périgord

A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service and remind you to order your Grand Marnier soufflé at the same time as your dinner. So it's surprising amidst all this tradition to find such modern food—fresh herbs, seasonal produce, and a flair for global flavors in dishes like herbal arctic char terrine with coconut emulsion and ginger oil. • 405 E. 52nd St. (212-755-6244). (E)

The Leopard

This townhouse restaurant named for the famous Italian novel is known for its bargain four-course prix fixe, including unlimited house wine. The enclosed garden and the French-Continental menu—roast duckling, stuffed quail, filet mignon—attract a loyal following. • 253 E. 50th St. (212-759-3735). (M–E)

### ★ Lespinasse

Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so *handy. But chef Christian Delouvrier's cooking* is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

Montebello

Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano

An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Peacock Alley

In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Pig 'n' Whistle on Third

There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, barbecued ribs, and onion loaf. Live music Saturday night, and "Irish breakfast" brunch on weekends. • 922 Third Ave., nr. 55th St. (212-688-4646). (I–M)

★ The Four Seasons

They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

43rd–56th Streets, West Side

Adrienne

Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ **Aquavit**

Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M–E)

B. Smith's

Barbara Smith, who launched her culinary empire around the corner, is now ensconced on Restaurant Row, where she feeds a theatergoing clientele her own version of global cuisine, from Thai-spiced wings and Saigon shrimp rolls to the evocatively named "so slow roast dry rub buttah ribs." Live jazz Friday and Saturday night. • 320 W. 46th St. (212-315-1100). (M)

★ **Beacon**

The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bello

Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the lickety-split tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent Indian breads. • 30 W. 52nd St. (212-541-7777). (M)

★ **Estiatorio Milos**

Eating in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's the closest you'll come in midtown Manhattan. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. Which leads to a minor quibble: The menu lists prices by the pound—$25 for the Florida pompano, $32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

Halcyon

An elegant setting and carefully presented food. A creative American menu with global accents includes lemon-lime salmon steak, rack of lamb with pumpkin spaetzle, and lobster three ways. A $45 pretheater dinner prix fixe is a good deal. • 151 W. 54th St., in the Rihga Royal Hotel. (212-468-8722). (E)

Johnnie's

This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ **JUdson Grill**

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ **Le Bernardin**

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

★ **Local**

If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M–E)

Palio

Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

★ **Redeye Grill**

This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M–E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictu of famous golf courses. The hearty steak-and-seafo menu features rack of lamb and brook trout stuff with crabmeat and Irish oatmeal in a scotch-whisk sauce. • 120 W. 44th St. (212-840-8413). (I–M)

'21' Club

You no longer need to wear a necktie at lunch, a chef Erik Blauberg has, gasp, slightly modernized t country-club-classic menu— try the foie gras w black mission figs and pomegranate and the cris black sea bass with champagne sauce. But the tabl cloths at this famous Prohibition-era speakeasy still red and white, toys still hang from the ceilir Nixon's wine is still in the vaults, if that gives you thrill, and, in spite of the lunchtime dress code, t crowd here doesn't have a thing against neckties. • W. 52nd St. (212-582-7200). (E)

57th–60th Streets

★ **Atlas**

Each dish has a litany of preparations, and every si gle impressive yet complicated one of them gets e plained to the diner. Chef Paul Liebrandt's food marinated eels with watermelon, tagliatelle wi cepes, and tuna with mini green-apple strudels—e hibits remarkable invention, though some dish could use more restraint. All the house is missing the confidence to let its guests sit back and obser Atlas's enjoyable qualities for themselves. • 40 Cent Park So. (212-759-9191). (M–E)

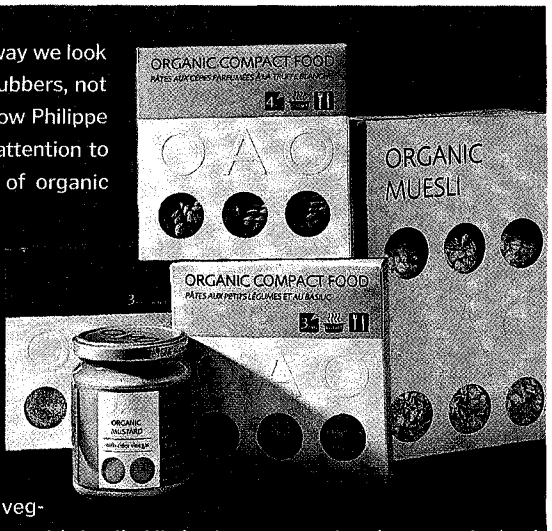
★ **Bouterin**

It wasn't enough for chef-owner Antoine Boute to re-create the Provençal food of his childhood. I furnished his dining room with country antiqu potted herbs, and assorted tchotchkes as if it were farmhouse in the shadow of the Queensboro Brid And his menu pays loving tribute to pre-fusi French comfort food with its "old fashioned oni soup," vegetable soup au pistou "my Grandmothe way," and "old fashioned roast chicken and potatoe • 420 E. 59th Street (212-758-0323). (M–E)

★ **Felidia**

In between writing cookbooks and taping segme of "Lidia's Italian Table" for PBS, Lidia Bastianic the matriarch of the clan responsible in part for L

Shopping


ORGANIC COMPACT FOOD
PÂTES AUX CÈPES PARFUMÉES À LA TRUFFE BLANCHE
OAO
ORGANIC MUESLI
ORGANIC COMPACT FOOD
PÂTES AUX PETITS LÉGUMES ET AU BASILIC
ORGANIC MUSTARD

Photograph by Dasha Wright Ewi

He's irrevocably changed the way we look at toothbrushes and toilet scrubbers, not to mention hotel rooms, and now Philippe Starck has turned his fidgety attention to the previously unsexy world of organic food. In collaboration with a Belgian manufacturer, Starck has designed the OAO line of "organic compact food," a kind of high-style ramen for the twenty-first century. Add boiling water, stir, and you've got instant fusilli with porcini, perfumed with white truffle; couscous with vegetables and coriander; or pasta with basil. All the instant meals, plus organic (and ever-so-stylishly packaged) groceries like spaghetti, mustards, sea salt, peppercorns, muesli, and an oat-and-rice drink are available at **Le Pain Quotidien,** the Belgian bakery chain with a commensurately cool aesthetic. (1336 First Avenue, near 72nd Street; 212-717-4800; 1131 Madison Avenue, near 85th Street; 212-327-4900; 833 Lexington Avenue, near 64th Street; 212-755-5810; and 100 Grand Street; 212-625-9009.)

ı, Esca, and Becco, oversees this elegant bastion of alian cooking. But chef Fortunato Nicotra deserves edit for a new breath of energy at the range. Sauces e lighter, pastas still wonderful, and entrees get deft- tweaked. The wine list always impresses, and olive l connoisseurs can spring for a $7 comparative tastıg. • 243 E. 58th St. (212-758-1479). (E)

March

you're not in the mood, March can seem awfully ecious. Your meal a succession of intricately ıought-out small courses (either four or seven): ıards of grilled duck in a tart shower of lime and ıango, for instance. Service that almost gets a tissue you before you've sneezed. But should there come time when you want to be surrounded by people ho have every right to their effusive confidence, /ayne Nish and Joseph Scalice offer one of New ork's most deliciously covert seductions. • 405 E. 3th St. (212-754-6272). (E)

irvana

he only Indian restaurant with a superb fifteenth- oor-view of Central Park and a varied menu of angladeshi and Pakistani specialties. Sample from a lection of curries, kormas, kababs, and vegetarian shes. • 30 Central Park So. (212-486-5700). (M)

The Russian Tea Room

he hasn't been lionized as a landmark himself, Warn- LeRoy certainly deserves a Landmarks Preserva- on Commission crown for polishing up the fanciful d and green frippery of the Russian Tea Room with little trauma. Whether you love or hate the trout vimming inside the acrylic bear, you can't fault dish- like borscht and Georgian-spiced seared halibut. • 0 W. 57th St. (212-974-2111). (E)

San Domenico

ou won't find a more elegant big-deal Italian staurant in New York. We treasure it for the luxuous space at and between tables, the cool coach- ather chairs, the clockwork service, and the refine- ıent of the risottos, pastas, fish, and game. Owner ony May has an uncompromising passion for the ighest quality Italian ingredients and devotedness to assical technique that rivals any Michelin-starred ıef, and it shows. • 240 Central Park So. (212-265- 959). (E)

bove 60th Street, East Side

Cafe Boulud

lost chefs have one menu to worry about. At aniel Boulud's beige-on-beige bistro, Andrew armellini has four. For "Le Voyage," he globe-trots herever his taste buds take him, from Vietnam to ew Orleans. Mixing and matching is encouraged, there's no reason why you can't begin with fresh- ıd smoked-salmon latkes from "La Saison," segue to potato-crusted sea bass from "La Tradition," and onclude with a warm fig tart from the menu called e Potager," nirvana for the vegetarian gourmet. • East 76th Street (212-772-2600). (E)

afe Crocodile

French Mediterranean bistro with dishes ranging om Provençal to Moroccan in an intimate, roman- townhouse crowded with flowers and oil paintgs. Attracts serious foodies from the neighborhood ıd the occasional gaggle of well-informed Euro- urists. • 354 E. 74th St. (212-249-6619). (M)

Cello

very appointment (Bernaudaud dishes, monochroatic flowers, and almost reflective mahogany walls) rves as an elegant yet unobtrusive backdrop for the hisper-light delicacies that emerge from chef Launt Tourondel's kitchen. Rougets glistening like oodstones in a raw tomato sauce. Turbot that melts ke cotton candy. Lamb as velvety as foie gras. And ozen crême bruleé that must have the Häagenazs people turning like dervishes. Cello also has the ost beautiful new private dining room in town. • E. 77th St. (212-517-1200). (E)

Daniel

aniel Boulud is blessed with the gift of being able to ld familiar flavors into the most stunning of summaons, like walnuts and foie gras that intensify the lush ıminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

☆ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with Laudemio olive oil and fleur de sel, should cost $8 but hey, this is Eli Zabar, the man who taught us no price is too much for the perfect raspberry. • 1411 Third Ave., at 80th St. (212-717-8100). (E)

★ Etats-Unis

Behold a small, square, dramatic, and spartan room, devoid of any table-hopping, cell phones, or change-of-life blondes. The daily-changing menu choices are spare, but consistent in their bent towards slow roasting, robust sauces, and great vegetables. Nota bene—beware the local intellectuals who cleave to this place. "We're all living in the world's history," one actually said one night. Maybe it would've sounded better spoken into a cell phone. • 242 E. 81st St. (212-517-8826). (E)

★ Fireman's of Brooklyn

Shelly Fireman, the man behind midtown's nostalgic Brooklyn Diner, expands on his outer-borough fantasy with this seafood house, which features a shrimp, oyster, and chowder bar; market-fresh fish; and something called the "lobster shanty" (an outsize beauty buried under a hill of fried onion ribbons). Landlubbers go for "Bubba Fireman's chicken." • 1081 Third Ave., nr. 64th St. (212-838-7570). (M)

★ Lobster Club

If you name your restaurant after a sandwich, like Anne Rosenzweig did, it better be good. Her lobster club on brioche is better than that, but it's not what keeps us coming back. The menu, like its creator, is whimsical, provocative and amusing, and we can't get enough of her garlicky Provençal fries, her meatloaf of the day, and her designer matzoh brie with smoked salmon and dill. • 24 E. 80th St (212-249-6500). (M–E)

Mark's

Decked out like a private London club, with plump, tasseled pillows to nestle against. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M–E)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro

Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

★ Barney Greengrass

A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But that's not why you're here. You're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) ($).

★ Jean Georges

Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Ruby Foo's

In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Brooklyn

★ Diner

Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. Don't believe the lack of hype. Chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger

Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).

Queens

Water's Edge

Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. • 44th Dr. at the East River (718-482-0033). (E)

Westchester

Equus

No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

Nightlife

Edited by Ethan Brow

Performance

Cheap Dates

When **Cheap Trick** released its debut album in 1977, its stripped-down power pop was far out of place on rock radio. Twenty-four years later, despite considerable commercial success and the hipster canonization of their first three albums, Cheap Trick is more out of step than ever. "I've been listening to a lot of Wilco-type of stuff lately, 'cause it's about the only stuff that I can ever find with guitars these days that aren't screaming Korn guitars," says drummer Bun E. Carlos. "It's got to be tough being a new band these days." Last year, Joe Perry flew the band in to play his 50th birthday party. "They had a bunch of Aerosmith gear set up, and we did a dozen songs, and then Joe got up and did a set with us, and then Steven [Tyler] and some of the other guys got up and they did some tunes, and then we were done. That was fun," Carlos remembers. "I just got a nice Christmas card from him, too." After Cheap Trick's own brush with power-ballad fame (the No. 1 hit "The Flame"), does Bun E. ever regret that the band didn't take the Diane Warren–penned path that Aerosmith trod to so much financial gain? "Well, we did it for another album, the *Busted* album, and that thing just fell flat on its face, and that's when among the four of us, we just went, 'Okay.' It worked for Aerosmith, but it's just not the road we want to take. It'd be nice to have all that money, of course, but, uh, there you go: We don't. We didn't, so we don't. But we're not going hungry." Keep them solvent by attending one of their two shows this week, an acoustic set at Town Hall and an electric show at Irving Plaza. (See "Small Stages.") TIMOTHY HODLER

Concerts

Mos Def
1/13 at 8. • New Jersey Performing Arts Center, Newark N.J. (888-GO-NJPAC); $15–$45.

Small Stages

B. B. King Blues Club & Grill
1/9: Jose Feliciano. 1/10: Jim Weider and Honkytonk Guru's. 1/11–1/12: Southside Johnny and the Asbury Jukes. 1/13–1/14: Nile Rodgers and Chic. 1/15–1/16: Bobby Rush. • 243 W. 42nd St. (212-997-4144).

Bottom Line
1/9: Jorma Kaukonen & Jack Casady. 1/12: Richard Bona; Philip Hamilton. 1/13: Richard Lewis. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
1/12–1/13: Charlie Hunter. • 6 Delancey St. (212-533-2111).

Fez
Thursdays: Mingus Big Band. 1/13: David Yazbek. 1/15–1/29: Anthony Rapp in "Look Around." • Time Cafe, 380 Lafayette St. (212-533-2680).

Hard Rock Cafe
In the surest sign yet that man cannot live by theme restaurant alone, the Hard Rock has added live rock shows to go with all that memorabilia. 1/11: The Asteroid #4; The Fletcher Pratt. 1/12: The Living; Squirrels From Hell. • Hard Rock Cafe, 221 W. 57th St., bet. Seventh Ave. and Broadway (212-489-6565). All ages, no cover, all shows starts at 9 P.M.

Irving Plaza
1/12: Cheap Trick. 1/13: Nothingface. • 17 Irving Pl. (212-777-6800).

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Stylus," underground hip-hop with D.J.'s like Bobbito and Lord Sear. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 1/9: John Fleck; Murray Hill; Penelope Tuesdae. 1/10: Black Lily. 1/11: Eric Mingus. 1/12–1/13: Craig Harris. 1/14–1/15: William Finn. 1/16–1/17: Ann Magnuson's Twisted Cabaret. • 425 Lafayette St. (212-239-6200).

Knitting Factory
1/9: Ku'umba Frank Lacy Quintet; Kalevi 6. 1/10: Jeff Coffin's MuTet; Sarah Dougher; Jennifer O'Connor. 1/11–1/13: Katahdin Recordings Festival with John Hollenbeck and the Matt Moran Trio. 1/12: Robin Eubanks Band; Christ Potter Band. 1/13: Graham Haynes. 1/14: Graham Haynes; Phillip Hamilton Group. 1/15: Dan DeChellis; Gerry Hemingw Duo; Mick Rossi. 1/16: Corsi-Tier; Steve Carden Trio. • 74 Leonard St. (212-219-3055). $.

Makor
1/9: Paris Combo; Paradox Trio. 1/10: Norah Jon Trio. 1/11: Angelica Sanchez Quartet. 1/13: Ch Washburne. 1/14: Cynthia Sayer Trio. 1/16: "Son writers Hall of Fame." • 35 W. 67th St. (212-601-1000

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. 1/9: Be ty Ford. 1/10: The Supertones; Simon and the B Sinisters. 1/11: Ultimo. 1/13: The Skinny. 1/14: Vi La White Bitch! 1/16: The Brilliant Mistakes. • 99 Av B (212-982-2511).

Maxwell's
1/11: The Crumbs; The Proteens. 1/12: Radio 1/15: The Juliana Theory. • 1039 Washington St., Hob ken, N.J. (201-653-1703).

Mercury Lounge
1/9: Bud Baker Band; Wooden. 1/10: Rusty Truc Extra Virgin. 1/11: Jason Loewenstein. 1/12–1/1 Luna. 1/14–1/15: Emergency. • 217 E. Houston St. (21 260-4700).

S.O.B.'s
1/13: Brazooka. 1/14: "Martin Luther King Jr. Cel bration" with Gil Scott-Heron. 1/15: "La Tropi Mondays." • 204 Varick St. (212-243-4940).

The Village Underground
Former Tramps book Steve Weitzmann brin his eclectic sensibility a new smoke-free cl in the West Village. • 1 W. 3rd St. (212-777-7745

Wetlands
Mondays: D.J. Logi Tuesdays: Illumina Thursdays: Groove Co lective. 1/13: Agents Good Roots. • 161 Hu son St. (212-386-3600).

Clubs

Centro-Fly
Once dominated by t bottle-service set, Ce tro-Fly has no achieved a near-perfe mix of Wall Streete with loosened ties, D. bag-carrying dance-music fanatics, and track-suit deep-house heads. Tuesdays: Promoter Noah Teppe berg's fabulous "TuesdayBabyTuesday" goes head-t head with Spa's model-centric party. Thursdays: "Su liminal Sessions" with D.J. Erick Morillo and bi name special guests. The second Friday of eve month: House party "N'Ice." Third Friday of eve month: House party "Con-fu-sion" with talented ou of-town D.J.'s like Chicago's Pierre. Saturdays: Ene getic house and big beat with "Plant." • 45 W. 21st (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor a a small yet powerful sound system. Thursda "Clique," where the socialite set grooves to hip-h beats. Fridays: "GBH" ("Great British House"), a pa ty that, thanks to great guests like Tony Humphri

Ground Rules

In clubland, promptness is *not* next to godlines expect shows to start much later than promise $ = cash only.

Photograph by Robert Math

shley Beedle, and the D.J.'s of "Miss Moneypenny's," ıs quietly become one of the best nights out in the ty. Saturdays: Thumping tribal house and live percus- ɔnists at "Cherchez La Femme." Sundays: Nicky ano of "Twelve West" joins "Boys Nite" D.J. Merritt r "Mardi Gras." The emphasis is on deep house and rage classics. • 12 W. 21st St. (212-206-7770).

ın

his sprawling, bi-level, warehouselike space doesn't ɔok big-name D.J. talent, but it's got one of the ɔolest interiors in clubland, with huge projections of panese *anime,* a vertiginous yet comfy balcony area, ıd a seemingly gravity-defying D.J. booth. Best of ., Fun recently snagged the cyberfetish party Click+Drag" from the defunct Mother. • 130 Madi- n St., under the Manhattan Bridge (212-964-0303). $5.

ourney"

ouse music gets a great new home Fridays in rooklyn: Caviar Studios, a loftlike space with a cute, timate dance floor and a cozy lounge. Before mid- ght, the party has an after-work pickup vibe, but late the evening, the space fills with dreadlocked ıncers and head-wrap-wearing divas dancing to the veet grooves of resident D.J. Kim Lightfoot and ıests like Kalim Shabazz. • Caviar Studios, 46 Wash- gton Ave., bet. Park and Flushing Aves., Brooklyn (718- 2-9456).

melight

he Limelight is officially back from the dead thanks its powerhouse weekend nights, which see the likes Detroit techno icon Jeff Mills and the trance heav- s of the "Gatecrasher" crew grace the turntables. The azelike club's renaissance comes just in time, as oth- megaclubs like Twilo have become un- ɔmfortably packed, verging on the claustro- ıobic. • 660 Sixth Ave., at 20th St. (212-807- '80).

ıe Roxy

he cavernous Chelsea institution's deeply ıtertaining and mysteriously underattended ıesday- and Wednesday-night roller-skating ın keeps boogie queens' wheels spinning till e wee hours. Fridays, the Roxy enlists D.J. son Ojeda for the relaunch of its night for e weekender straight crowd. Saturdays: Su- ɾrstar D.J. Victor Calderone spins house for e Chelsea boys while hard-bodied go-go ɔys dance on the bar. • 515 W. 18th St. (212- 7-0404). $.

ıine

his downtown spot is now host to excel- nt, enthusiastically received D.J.-oriented ghts as well as up-and-coming rock and nce acts. Mondays: "Giant Step Mondays" ith the gloriously great D.J. Ron Trent. ıesdays: "Prohibited Beatz," electronica in its many and varied subgenres with D.J.'s vingsett and Yoshi. Thursdays: Reggae and ul with "Mash Potatoes." Fridays: Hip-hop ith D.J.'s Stretch Armstrong and Mateo. Sat- days: D.J. Greg Poole's dance-centric Tremendous." • 285 W. Broadway (212-941- ɔ00).

ɔa

ıe health-and-wellness theme (white walls, throoms designed to look like saunas) is ankfully mostly unobtrusive, and the crowd thankfully not excessively chic. Spa pro- oter Steven Lewis maintains the kind of lance between office *zhlubs*, club kids, and -listers he pulled off so nicely in the early ys of the defunct Life. Wednesdays: "Big Bad Dodgy isco," with New Wave and rock spun by D.J. Paul vigny. Thursdays: Superpromoter Erich Conrad's Glam," with D.J. Jackie Christie. Fridays: Marc Ron- n and Grandmaster Flash spin hip-hop and R&B r the A-listers at "Hollywood 2000." • 76 E. 13th St. 12-388-1060).

vilo

vilo is the superclub of the moment, thanks to a re- ılving lineup of dance music's biggest marquee at- ıctions. Wednesdays: The upstairs lounge hosts hard ɔuse and techno with "2K Wednesdays," a low-key ɛrnative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez *spins for his bare-chested* Chelsea-boy following. • 530 W. 27th St. (212-268-1600).

Vinyl

The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. 1/14: "Body & Soul" presents Julie McKnight. *McKnight, the wife of R&B* superstar Brian McKnight, will perform "Finally," a gorgeous house-music lament that rightfully ruled the city's dance floors in 2000. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: from 5:30 to 7:30, David Ostwald's Louis Armstrong Centennial Band. Tuesdays: The Famous Duke Ellington Orchestra. 1/10: Kevin Mahogany. 1/11: Russell Malone Group plus Benny Green Trio. 1/12–1/13: Joe Lovano Nonet. • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 1/9–1/14: Jazztimes Super Band featuring Randy Brecker, Bob Berg, Joey DeFrancesco, and Dennis Chambers. • 131 W. 3rd St. (212-475-8592).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Detour

With *no cover and top-notch young players,* this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

"Highlights in Jazz Presents: Trombones for Al Grey"

1/11 at 8. with Steve Turre, Wycliffe Gordon, Ray Anderson, and Robin Eubanks. • Pace Downtown Theater, 3 Spruce St. (212-307-1715). $20, $17.50 for students.

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 1/9–1/14: Christian McBride Quartet.• 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Lincoln Center" Presents: Jazz at the Penthouse With Marian McPartland

1/11–1/13 at 8. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St. (212-721-6500). $45.

"Jazz at Lincoln Center" Presents: Jazz on Film With Percy Heath

1/10 at 8. • Walter Reade Theater, 165 W. 65th St. (212-721-6500). $15.

"Jazz at Noon"

Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 1/12: Mike Fahn. • 143 E. 49th St. (212-832-0888) or www.jazzatnoon.com.

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed. and Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 1/9–1/10: Uri Caine. 1/11–1/12: The Ralph Peterson Quintet. 1/13–1/14: The Jane Ir Bloom Quartet. 1/15: Peter Herborn. • 116 E. 27th St. (212-576-2232).

Museum of Modern Art

Jazz performances at MOMA's Sette MOMA restaurant Thursday and Saturday evenings, 6 to 10. 1/11 and 1/13: Jan Leder Trio. • 11 W. 53rd St. (212-708-0480).

Tribute

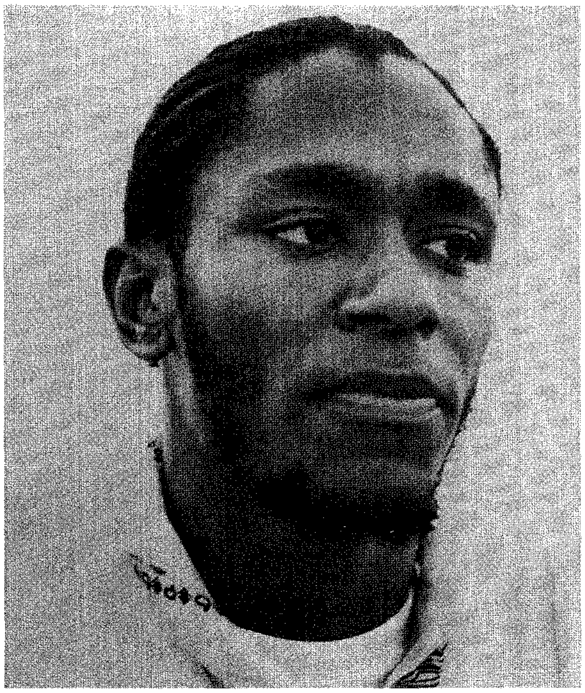
Grey Eminence

He played with everyone from Lionel Hampton to Dizzy Gillespie, but trombonist **Al Grey** (pictured) was a bop superstar in his own right, particularly adept at getting those low, funky tones out of his horn with a plunger mute. On January 11 at the Pace Downtown Theater, the life and work of Grey, who died last March, will be celebrated by the trombonists who inherited his legacy, including Steve Turre, Robin Eubanks, Wycliffe Gordon, and Ray Anderson. (See "Jazz.")

Performance

Def's Jam

Mos Def (pictured) is rap's Renaissance man, half of the consciousness-raising hip-hop duo Black Star and a lyricist who moved from the comic ("Universal Magnetic") to the deeply spiritual ("Umi Says") with the greatest of ease on his solo album. But Mos Def's ambitions don't stop there: He recently launched a new band called Jack Johnson (named for the black pugilist) with musicians like ex-P-Funk keyboardist Bernie Worrell that aims to bring rap and rock together while avoiding the dunderheadedness of groups like Limp Bizkit. The new group's show at Roseland last month was a promising hodgepodge of solo work and covers of everything from the Police to the Band of Gypsies, but Mos is adaptable enough to iron out all the kinks by the time he plays the New Jersey Performing Arts Center on January 13. (See "Concerts.")



Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Showman's Café
Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz and funkified hard bop every night. No cover; two-drink minimum. • 375 E. 125th St. (212-864-8941). $.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St (212-929-7565).

Sweet Basil
An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 1/9–1/14: Regina Carter. • 88 Seventh Ave. So. (212-242-1785).

Tonic
Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 1/9–1/14: Arto Lindsay & Ben Rubin present "Six Evenings of Experimental Sound." • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 1/9–1/14: Terence Blanchard Sextet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50, two-drink minimum. 1/9: "What Are You Looking At?" 1/11–1/14: Otto & George. 1/14–1/15: Wil and Tony celebrate Martin Luther King Jr. 1/16: "The Blue Collar Show." • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30; and Sun.–Thurs. at 9. 1/8–1/14: Colin Quinn; Greg Giraldo; Mitch Fatel; Kevin Brennan; Dave Attell; Godfrey. 1/15–1/21: Colin Quinn; Billy Burr; Gregg Rogell; Jim David; Sherrod Small; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip
Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's
Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. 1/8–1/14: Quenti Heggs; Patty Rosborough; John Rizzo; Richie Byrne; Nancy Redma; Jim McCue. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham
A trendy comedy spot in the Flatiron district. Every Tues. and Sun.: New Talent Showcase; Wednesdays: Robert Klein. Shows Sun.–Thurs. at 8:30 with a $
cover; Fri. and Sat. at 8:30 and 10:30 with a $15 co
er. Two-drink minimum. 1/10: Robert Klein. 1/1
Comedy Salsa. 1/12–1/13: Wali Collins; Pete Cc
reale; Tom Cotter; Gary Greenberg. • 34 W. 22nd
(212-367-9000).

"Spin Cycle Comedy"
Comedy from Danny Cohen and Jodie Wasserm
while you separate your whites and colors. Really
King Size Laundromat, 178 Seventh Ave., at 20th St. (2
501-6016). Free.

Stand-up New York
Robin Williams is known to drop by here una
nounced to warm up for his *Letterman* appearanc
Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 1
and 12:15 A.M. $12 cover. • 236 W. 78th St. (21
595-0850).

Cabaret

Algonquin Hotel
The Oak Room hosts some forn
dable names in its cozy enviro
(Early shows Tues.–Sat., late sho
Fri. and Sat.) 1/9–2/17: Eric Cor
stock. • 59 W. 44th St. (212-84
6800).

Arci's Place
A Murray Hill–area Italian resta
rant with an intimate cabaret spa
1/9–1/13: Steven Brinberg as "Sir
ply Barbra." 1/14: Terri Lynn Pa
1/15: Steven Lutvak. • 450 Park A
So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swin
through the early set with Ed
Davis & His New Orleans Ja
Band at 8:45. $60. • Carlyle Hot
Madison Ave. at 76th St. (212-74
1600).

Cafe Pierre
Tues.–Sat., singer-pianist Kathle
Landis celebrates her fourteenth ye
at the Cafe Pierre with a special pr
gram called "Fascinating Rhythn
50 Years of American Popular So
and Jazz." Sun.–Mon.: Nancy Wi
ston sings and plays piano. $19 mi
mum; jacket and tie required. • Fifth Ave. at 61st St. (2
940-8195).

The Carnegie Club at Carnegie Bar and Book
Fridays and Saturdays at 9:30 and 11:00: Sinatra i
personator Cary Hoffman, backed by Stan Rubi
eleven-piece big band. $20 cover; two-drink mi
mum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening
overwrought Broadway fare than some understat
cabaret? Thursdays: "Seth's Broadway Chatterbo
Fridays: "The Next Big Broadway Musical." Saturd
at 8: "Poole Party!" Saturdays at 11: Tommy Fen
presents "Judy Garland Live!" • 343 W. 46th St. (2
757-0788). $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency H
tel shares the room with the restaurant 540 Park. Tic
ets are $50 Tues.–Fri.; $75 for the early show on F
day and all shows on Saturday; $50 food-and-dri
minimum. • 540 Park Ave., at 61st St. (212-307-4100
212-339-4095).

FireBird Café
The theater district's newest postshow snuggery, rig
next door to an overwrought Russian restaurant
steer clear of the Cossack-dagger-toting doormen a
you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 a
11. $30 cover; $15 minimum. • 365 W. 46th St. (2
586-0244).

Judy's
This cozy and friendly piano bar features two perf
mance spaces, a fine menu, and a weekly gig by Ju
herself. Mondays: "Leer Mondays." • 169 Eighth A
bet. 18th and 19th Sts. (212-929-5410).

InConcert

Edited by Tara Pepper

Opening

acing the Music

When Art Kane persuaded 57 of the greatest jazz musicians of the day to gather for the *Esquire* photo that became known as *A Great Day in Harlem*, it ended up taking all morning, as musicians who hadn't seen one another in years spent time catching up. And when cellist Fred Sherry persuaded 52 of New York's contemporary composers to repeat the exercise on the sweeping staircase at the Alexander Hamilton U.S. Custom House in September, Magnum photographer Bruce Davidson encountered the same problem, especially among students reuniting with their mentors. Those elder statesmen—George Perle, Milton Babbitt, and Elliott Carter—are up front (left to right), not so much to emphasize the place of their atonal music but so they wouldn't have to stand for long. Stephen Sondheim peers down from above; John Corigliano, who composed the film score for *The Red Violin,* is on the lower flight. The photo was composed to highlight the nine concerts Sherry has organized to celebrate the participants' music—three this weekend in Merkin Concert Hall, where most will perform their own work, and six in Alice Tully Hall next week. For Sunday's program, Sherry juxtaposed Meredith Monk's *Our Lady of Late* with Anthony Davis's *Goddess Variations (III)* and Aaron Jay Kernis's *Mrs. Midas.* "I want people to be able to compare style and technique," Sherry says. "With the music of your own time, you have more chance to exercise your own taste." Post-concert sessions include discussions with the artists titled "What Is a New York Composer?" and "Where Do the Notes Come From?" allowing audience members a chance to make up their minds about whether this is, as Sherry insists, another golden age of New York music. (See "Classical Music.") T.P.

lassical Music

iardino Armonico
e Italian Baroque ensemble presents "Il Viaggio usicale." 1/10 at 8. • Alice Tully Hall, Lincoln Center 2-721-6500); $25–$40.

ed Rorem Hosts"
concert including the premiere of Michael ersch's *Tremontana* for solo piano and discussion th Hersch and John Harbison, whose *Four Songs of litude* and *North and South* will also be performed. 11 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-6-1100); $25; series subscription, $75.

ito Kinen Orchestra
iji Ozawa conducts Mahler's Ninth Symphony. 11 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-7-7800); $21–$88.

li Mustonen, piano
e Finnish pianist and composer brings fresh interetations to Beethoven and Brahms. 1/12 at 8. • rnegie Hall, Seventh Ave. at 57th St. (212-247-7800); 0–$78.

"A Great Day in New York"
Fred Sherry hosts the opening weekend of a series of nine concerts celebrating New York's composers. Peter Schickele, Philip Glass, Lukas Foss, Tania León, and others perform their own works in the first concert, which concludes with a symposium titled "What Is a New York Composer?." 1/13 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20, series subscription $99.

The Mendelssohn Quartet
Premieres Davidovsky's Fifth Quartet and joins forces with the Fry Street Quartet for Mendelssohn's Octet for Strings in E-flat major. 1/13 at 8. • 92nd Street Y, 1395 Lexington Ave. (212-996-1100); $25.

New York Chamber Symphony
Presents the New York premiere of Ned Rorem's Double Concerto, with soloists Jaime Laredo and Sharon Robinson, in a program that includes *Flute Moon* by Bright Sheng. 1/14 and 1/15 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500); $25–$35.

Lorin Maazel
Conducts the Israel Philharmonic in an all-Beethoven gala concert in honor of the orchestra's 70th anniversary, 1/15 at 6:30. Maazel celebrates his own 70th birthday performing Brahms's complete sonatas for violin accompanied by pianist Yefim Bronfman. 1/16 at 7:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); Israel Philharmonic concert only, $30–$125, benefit tickets with dinner, $1,500. Birthday concert, $21–$83.

Opera

The Metropolitan Opera
Ferrucio Busoni's *Doktor Faust* will be staged for the first time at the Met on 1/8. *Aida* has its season premiere 1/15. *Fidelio* will close 1/11; *Il Trovatore,* 1/13; and *The Merry Widow* is performed until 1/18. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); *Doktor Faust,* first performance, $25–$250, *Aida* season premiere, $50–$275. All other performances, $25–$250.

Dance

"Show Me"
Cathy Weis premieres a new work in which dancers interact with video imagery and with Macedonian artists performing live over the Internet. Through 1/13 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793); $18.

New York City Ballet
Tuesday and Thurday performances include Balanchine's *The Steadfast Tin Soldier,* and *In Memory of . . .,* choreographed by Jerome Robbins to Alban Berg's *Violin Concerto (To the Memory of an Angel).* Wednesday and Friday feature Peter Martins's *Harmonielehre,* set to music by John Adams. 1/9–1/12. Call for details or log on to www.nycballet.com. • New York State Theater, Lincoln Center (212-307-4100); $26–$74.

2001 Altogether Different Festival
The Joyce presents seven new works, starting with Mark Dendy's *I'm Going to My Room to Be Cool Now, and I Don't Want to Be Disturbed,* dramatizing the travails of a teenage boy and set to Jimi Hendrix's, Janis Joplin's, and other seventies music. 1/10 at 8, 1/13 at 2, 1/14 at 7:30. The Compagnie Flak follows with *Perfume de Gardenias.* 1/11 at 8, 1/13 at 8, and 1/14 at 2. In *Poor Reality,* Brazilian company ChamekiLerner uses reflective panels to examine perceptions of identity. 1/12 at 8, 1/18–1/19 at 8. • The Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $20.

Dance Theatre of Harlem
Founded as a commitment to the people of Harlem on the assassination of Martin Luther King Jr., the company presents a tribute performance with live music from percussionist Edwina Lee Tyler, cellist Gabrielle Schavran, and countertenor Brian Nesby. 1/14 at 3. • Dance Theatre of Harlem, 466 West 152nd St. (212-690-2800); $7.50 adults, $3.50 children.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

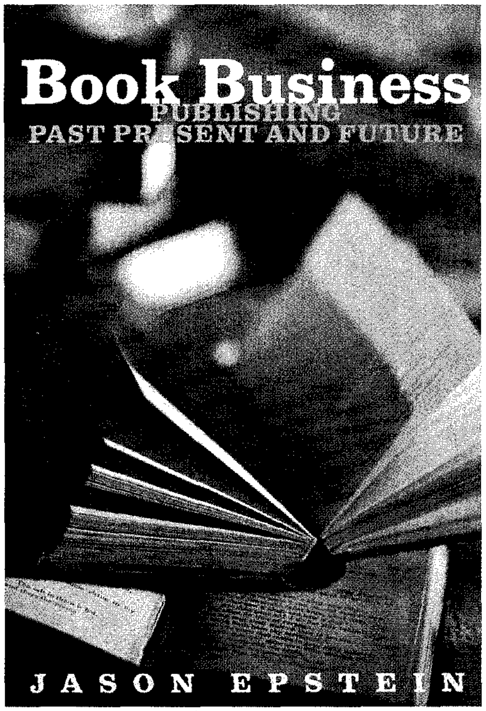
otograph by Bruce Davidson/Magnum Photos.

Edited by Boris Kachk

In Print

Pages Right Out of History

To the famously urbane Jason Epstein—retired editorial director of Random House, pioneer of the "paperback revolution," co-founder of *The New York Review of Books,* and now author of **Book Business: Publishing Past Present and Future** (Norton; $21.95)—paradise on Earth is Sag Harbor, where he spends the holidays. There are no Barnes & Nobles, only a couple of independent bookstores catering to the quirks of a few thousand villagers—not especially different from those legendary shops driven out of Greenwich Village by the big-box retailers. "In fact, there was a superstore here," says Epstein, 72, "and it closed down, yet these independents continue to flourish." Such stores, he believes, are not the last of a dying breed but torchbearers for the future, in which "independents will spring up like mushrooms after a rainstorm" and the Internet will rout German media conglomerate and superstore alike. Further along, Epstein envisions a customer for every book and an ATM-like publishing machine in every den. He first brought forth his vision in October 1999, delivering a series of lectures about the future of the book business at the New York Public Library. Asked to flesh out his ideas, Epstein produced both a memoir of a golden age, all elbow patches and alcoholic geniuses, and a nuts-and-bolts analysis of what's gone wrong with publishing and how it might feasibly be set right again. If his predictions sound like undue boosterism—particularly for a cultural conservative who entitles two of his chapters "Lost Illusions" and "Goodbye to All That"—it's merely the flip side of nostalgia. "Essentially, it'll be the same activity that I encountered back in the fifties," says the man who edited Auden, Nabokov, and Vidal. "It was pretty exciting, but it was nothing like this. This is gonna be great. Usually I'm perfectly happy to be as old as I am, but as far as the publishing business is concerned, I wish I were 20 years old again." Epstein discusses his book at the National Arts Club on January 11. (See "The Written Word" for details.) B.K.



Radio Highlights

"Prison Diaries"
The NPR program "All Things Considered" runs episodes from this new series every Tuesday in January. Five inmates, four correctional officers, and a judge were given tape recorders and kept journals for six months on their experiences in the system. The results were edited down to five half-hour episodes. This week: "Serving 9-to-5: Correctional Officer Diary." • 1/9, 4:30–5 P.M. WNYC, simulcast on 93.9 FM and 820 AM.

"The Infinite Mind: Synesthesia"
Though Proust's madeleine experience is the classic example of synesthesia (the merging of senses), Nabokov documented it just as thoroughly, and his son Dmitri claims to feel it. He discusses those experiences on this episode of "The Infinite Mind," along with synesthesia researcher Peter Grossenbacher. • 1/14, 3-4 P.M. WNYC, 820 AM.

"I Too Sing America"
On Martin Luther King Jr. Day, the classical station airs a memorial concert recorded at the Harlem School of the Arts. Songs incorporate the poetry of Langston Hughes, Maya Angelou, Paul Dunbar, Phyllis Wheatley, and several other African-American poets. • 1/15, 7–8 P.M. WQXR, 96.3 FM.

Lectures & Panels

"Film in the City"
A panel discussion among the presidents of some of New York's hippest film companies explores the advantages of being located in New York, the distinctive qualities of N.Y.C.-based films, and questions about the future of the industry. Presented by New York Women in Film and Television. • 1/11, reception 6 P.M., panel 7 P.M. CUNY Graduate Center Recital Hall, 365 Fifth Ave., at 34th St. (212-679-0870, ext. 0); $5 NYWIFT me bers, $10 members of other film groups, $20 nonmembe

"Two Generations View U.S.-Japan Relations
Ezra Vogel, a social-sciences professor at Harvard a the director emeritus of its East Asian Research Ce ter, joins his son Steven, a professor at UC Berkeley, hash out the similarities and differences in the w two generations of Asia experts view relations b tween the United States and Japan. • 1/11 at 6:30 Japan Society, 333 E. 47th St. (212-752-3015); $10, $5 s dents and seniors.

Rap Writers and Performance Workshop
Now in its ninth year, this free seminar series, begi ning this Friday and continuing weekly through M 11, aims to help teens and other hi hop enthusiasts understand rap as an and a business. Artists, dancers, autho producers, managers, and others disc history, performance, writing, a everything else about the form. • 1 through 5/11, 7–9 P.M. The Riverside Chur Room 10T, 91 Claremont Ave., at 120th (212-870-6739); free.

"Man to Man": Men's Health Issu
Four doctors speak at a medical symp sium, each about a specific topic imp tant to men. Burt Berson tries to h prevent sports injuries, Richard St discusses cardiovascular disease, Mich Droller addresses prostate issues, a Arthus Aufses talks about achieving active and graceful retirement. • 1/ 1–3:30 P.M. 92nd Street Y, 1395 Lexingt Ave. (212-415-5500); $20 including lunc

"On Good & Evil"
The 92nd Street Y and modera Roger Rosenblatt inaugurate a fo part series, "Writers of Substance," w a panel discussion on heaven, hell, a everything in between. Authors Joy Carol Oates, Roger S. Berlind, Pe Matthiessen, and Andrew Delbanco p ticipate. Future panels—roughly on month—will feature everyone fr George Plimpton to Frank McCo and Nora Ephron. • 11/14 at 7:30 P.M. T 92nd Street Y, 1395 Lexington Ave. (2 415-5500); $20 single ticket, $70 series

The Written Word

Stephen J. Cannell
The author reads from his recent novel, *The Tin C lectors*, and signs copies. • 1/9 at 7 P.M. Barnes & Nob 1972 Broadway, at 66th St. (212-595-6859); free.

Ian Kershaw
The biographer, whose second and concluding v ume on the life of Hitler—*Hitler 1937-1945: Ne sis*—has just been published, discusses his critically claimed work. • 1/10, 7:30–8:30 P.M. Barnes & Nob 2289 Broadway, at 82nd St. (212-362-8835); free.

Ben Katchor
The beloved comic artist behind the recently pu lished *Beauty Supply District* and the recently pap backed *The Jew of New York* brings his slide show to East Village. • 1/10 at 7 P.M. KGB Bar, 85 E. 4th St. (212-5 3360); free.

Jason Epstein
The retired Random House editorial director, o time editor of Nabokov and Edmund Wilson, and founder of *The New York Review of Books* now pr nosticates on the future of e-books. He discusses new work, *Book Business: Publishing Past Present Future,* leads a Q & A, signs copies, and attends the suing reception. • 1/11 at 7 P.M. The National Arts Club, Gramercy Pk. So. (212-475-3424); free.

dam Sol
he poet and author of *Jonah's Promise* reads from s explorations of Jewish faith and modern sensilities at an appropriate venue. • 1/11 at 8 P.M. Makor enter, 35 W. 67th St. (212-601-1000); $5, which in-udes drink ticket.

van Hunter and Ed McBain
nere is only one person reading here. Hunter—the complished author who wrote the screenplay for itchcock's *The Birds*—joins his mystery-writing om de plume to present *Candyland*, a novel in two rts, by both authors. • 1/12 at 7 P.M. 1972 Broadway, at th St. (212-595-6859); free.

hn Ashbery and Robert Creeley
shbery, one of New York's most celebrated poets, ads from recent work along ith Creeley, another poet central various poetic movements of e fifties and sixties. Part of Dia enter's established "Readings in ontemporary Poetry" series. • 13 at 4 P.M. Dia Center for the Arts, 8 W. 22nd St. (212-989-5566); $6, students and seniors.

enneth Goldsmith and Anne rdos
oldsmith, a music critic for the *ew York Press*, just published a ok recording every movement s body made for a day, and will on publish an unedited diary of ery word he spoke for a week. rdos combines multilingual po-ns with digitally modified video ages. Should be interesting. • 13, 4–6 P.M. Double Happiness, 173 ott St. (212-941-1282); $4 dona-n.

rry Stahl
he author of *Permanent Midnight* reads from his w novel, *Perv, A Love Story.* • 1/14 at 7 P.M. KGB Bar, E. 4th St. (212-505-3360); free.

Night of Peace Corps Writers"
umni of the Peace Corps commemorate 40 years writing by the organization's volunteers. John oyne, the editor of *Living on the Edge: A Collection Short Fiction by Peace Corps Writers*, reads from his ok and introduces two other writers—Peter essler and Mary-Anne Tirone Smith. • 1/15 at 6:30 . Housing Works Used Books Café, 126 Crosby St. 12-334-3324); free.

pecial Events

urs

ature Walk through Wolfe's Pond Park
ifflehead, grebes, mergansers, and black ducks are nong the local waterfowl who unwisely remain in aten Island throughout the winter. Watch them uggle through the snowdrifts (and do the same) iring a seasonal walk for adventurous birdwatch-s along the banks of this sixteen-acre pond. • 1/14, 30 A.M. Meet in the parking lot of Wolfe's Pond Park r directions, call 718-727-1135, ext. 16); free.

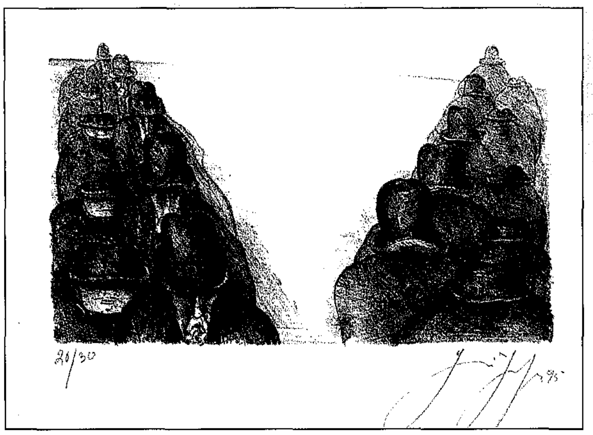
terary Tour of the Chelsea Hotel
ne usual tour may drive past the Chelsea with a word two about Sid and Nancy, but literature becomes the cus of this detailed walk through the Victorian Gothic tists' sanctuary, led by Jerry Weinstein, an assistant anager of the hotel, and sponsored by the 92nd Street • 1/14, 1–4 P.M. The Hotel Chelsea, 222 W. 23rd St. (212-415-00); $25.

artin Luther King Jr. Day in Historic Harlem
nere may not be a better way to spend this com-emorative day off than taking an informative tour rough the epicenter of African-American culture. ops include the Abyssinian Baptists Church, Striv-'s Row, and hot spots of the Harlem Renaissance. /15 at 1 P.M. Meet at the Schomburg Center, northwest rner of Lenox Ave. and 135th St. (212-439-1090); $12, students.

Opening

He Draws, Too!

It turns out there are two sides to literary giant Günter Grass: the somber postwar novelist and the somber postwar sculptor and visual artist. Grass, who graduated from art school in Berlin, often calls himself "a studied artist and a self-made writer," and even designed the cover of his first book. Grass's bleak sketches, etchings, and engravings (part Blake, part Gorey) often inspired the literature that earned him the 1999 Nobel Prize. **Günter Grass, Too Far Afield: Graphics 1970–2000** is New York's first exhibition and sale of Grass's fine-art works (including *Here and There,* 1995, pictured). The show is at Jan Van Der Donk's rare-books gallery in the Starrett-Lehigh Building, so put down that novel and get out of the house. (See "Exhibitions" for details.)



otograph courtesy of Jan Van Der Donk.

Benefit

Ohel Children's Home Annual Benefit Dinner
The Brooklyn family-services center holds its thirty-first annual dinner to honor its most important supporters. Myer Berlow, AOL's president of interactive marketing, is among the honorees. • 1/14, reception 5:30 P.M., dinner 6:30 P.M. New York Hilton, 1335 Sixth Ave., at 53rd St. (718-972-9338); $300.

Exhibits

"Günter Grass: Too Far Afield"
Though Grass is known primarily for his literature (which won him the 1999 Nobel Prize), he's also had a long artistic career as a sculptor and graphic artist—and has frequently acknowledged the influence of his art on his writing, and vice versa. This exhibit displays drawings and other graphics dating from 1970 through the present. • Through 2/10, Tues. to Sat., noon to 6 P.M. Jan Van Der Donk Rare Books, Inc., twelfth floor, Starrett-Lehigh Building, 601 W. 26th St. (212-691-5973); free.

"Water-Works"
Cooper Union's show is devoted to the architecture and engineering of the city's water supply. The survey's 400 pieces include drawings, maps, and historical photos. • 1/8 through 2/10, 11 A.M. to 7 P.M. weekdays, noon to 5 P.M. Saturdays. The Arthur A. Houghton Jr. Gallery, The Cooper Union, Third Ave. at 7th St. (212-353-4155); free.

***Great Performers:* Norman Perryman's Works**
Perryman made painting the portraits of his many musician friends one of his lifelong projects. The Metropolitan Opera Guild displays watercolor paintings and limited-edition prints depicting twelve classical performers including Plácido Domingo, Yo-Yo Ma, Kurt Masur, Cecilia Bartoli, and Jessye Norman. All works are for sale. • 1/9 through 1/27; Mon.-Sat. 10 A.M. to 8 P.M. The Gallery at Lincoln Center, Metropolitan Opera, concourse level, 65th St. at Broadway (212-580-4673); free.

Other Events

Twelfth Night Revels
Mount Vernon Hotel Museum (which 150 years ago was an isolated uptown hideaway) celebrates another artifact of the nineteenth century, a holiday all but forgotten in modern times—what with all the hooplah surrounding the Chinese New Year. The museum's traditional balladeers join the Steuben House Dancers for period merrymaking during an evening of feasting, drinking, and candlelit wandering for one all-inclusive price. • 1/13, 7:30 P.M. Mount Vernon Hotel Museum, 421 E. 61st St. (212-838-6878); $75, $140 per couple.

"Atomic Magazine" Fashion Brunch
Betsey Johnson and Patricia Field are alumnae of these meals cum modeling shows that feature up-and-coming area designers at Marion's. This week's brunch, entitled "Atomic Magazine," focuses on retro fashions. • 1/14, noon and 1:30 P.M. Marion's Continental Restaurant, 354 Bowery (212-475-7621; reservations recommended); $15.95 including brunch and show.

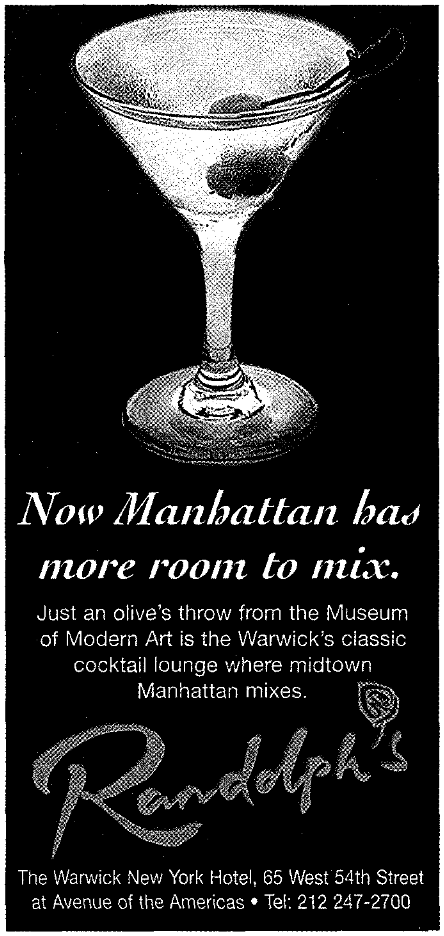
Sports

Thursday Night at the Races
The Armory Track and Field Center hosts weekly races for athletes 19 and over. This week's events: 400 and 800 meters, 4-by-400-meter relay, and a one-

Game Week

HOME
AWAY

	Mon: 1/8	Tues: 1/9	Wed: 1/10	Thu: 1/11	Fri: 1/12	Sat: 1/13	Sun: 1/14
GIANTS							**PLAYOFFS** TBA
KNICKS				**HOU** MSG 7:30 P.M.		**POR** MSG 7:30 P.M.	
NETS	**CLE** FSNY 7:30 P.M.	**PHI** FSNY 7:30 P.M.		**ORL** FSNY 7:30 P.M.		**MIL** FSNY 8:30 P.M.	
RANGERS	**DAL** MSG 8 P.M.					**BOS** MSG 1 P.M.	**MIN** MSG 7 P.M.
ISLANDERS		**CHI** METRO 7:30 P.M.			**PIT** FSNY 7:30 P.M.	**PIT** MSG 7 P.M.	
DEVILS			**CHI** FSNY 7:30 P.M.			**TOR** METRO 7 P.M.	



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Solutions to last week's puzzles

P	O	P	U	L	A	C	E	■	W	A	Y	O	U	T
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mile run. Nonmembers $10 (free for Armo
members; New York Road Runners Club men
bers $8). • 1/11 at 8 P.M., Armory Track and Field Ce
ter, 216 Fort Washington Ave., at 186th St. (212-22
0071).

Armory Collegiate Invitational
NCAA teams from Ohio State, Rutgers, For
ham, and many more take to the Armory's supe
fast indoor track in this first annual event. Fr
Saturday, $5 Sunday. • 1/12 from 4 to 9 P.M., 1/13,
A.M. to 5 P.M.; Armory Track and Field Center, 216 Fc
Washington Ave., at 186th St. (212-227-0071).

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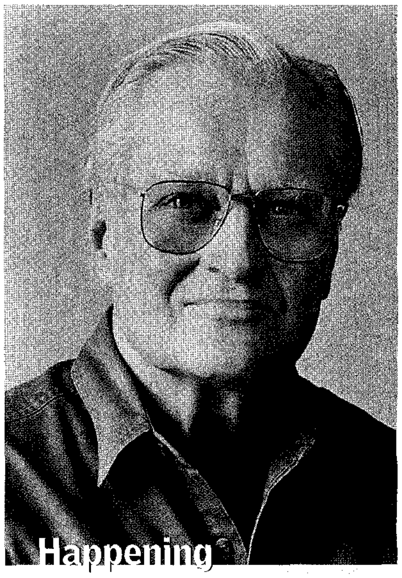
Break out your old college duds for this 10K
Central Park, hosted by the New York Ro
Runners Club. Race starts on East Drive at 99
St., finishing near the field house on E. 97th
Numbers and sweatshirts may be picked up at t
NYRRC, 9 E. 89th St., 1/11–1/12 from noon
7 P.M., 1/13 from 11:30 A.M. to 4:30 P.M., or
race day from 7:30 to 9 A.M. Nonmembers $1
limited race-day entries $23. Visit the club's We
site, www.nyrrc.org, to register or for more info
mation. • 1/14 at 9:30 A.M. (212-860-4455).



Boys on the Run

John Ashbery (pictured) has conce
trated almost exclusively on writi
poetry for the past several decade
winning the Pulitzer Prize and recent
publishing his twentieth collectio
Robert Creeley, also an award-winn
is more of an extrovert—publishing
journal, focusing on teaching, and cr
ating collaborative works with gre
painters. But both became famous he
alds of New American Poetry—less
movement than a generation includi
the Beats, the Black Mountain poet
and many others responsible for t
survival of the form. Creeley and As
bery read together on January 13
part of the Dia Center's *Readings*
Contemporary Poetry series. (See "T
Written Word" for details.)

Photograph by Sedat Pak

Kids

Edited by Susan Avery

:hildren's Events

'ter All These Years

veet Honey in the Rock, the 28-year-old
omen's a cappella group, is back in town with its
nual Martin Luther King Jr. concert. In con-
nction with the concert is the release of its third
ildren's album, *Still the Same Me,* which features
provisational rhythms and some fun, original
umbers about life's little annoyances. • 1/14 at 2
1.; Washington Irving High School, 40 Irving Pl., at
th St. (212-274-1948); $12 in advance, $14 at the
or.

'erything New York

d cousins coming in from out of town? Send them
:opy of *The Everything Guide to New York City* before
e trip, and let them browse the most up-to-date list
things to do. Author Rich Mintzer wrote the kid-
endly book and included an entire section on 50
ecial places to take kids. He even includes some fun
:ts, such as the one about Philippe Petit, who walked
tween the two World Trade Center buildings by
;htrope. Don't try this at home. • $12.95; available at
okstores.

Year of the Snake

The days before and after the Chinese New Year on January 24 are spent decorating the house and celebrating with special foods. The China Institute has put together four family workshops that teach the traditional Chinese festivities. On 1/13, kids learn the meaning of the new year, followed by a beginners lesson in Chinese. Then, on 1/20, kids have a bang-up time when they make non-explosive firecrackers and red paper cutouts for decorating windows. On 1/27, they make their own lanterns as well as a customary *hung bao,* a gift to friends of a small red envelope containing a coin for good luck. In the final workshop on 2/3, kids get into the kitchen with a lesson in how to make dumplings (meat and vegetarian). For each workshop, children must be accompanied by an adult. • All programs are from 3:30 to 5 P.M.; 125 E. 65th St. (212-744-8181); the January workshops are $15 for one adult and one child, $5 for each additional child; the dumpling workshop is $20 for one adult and one child, $5 for each *additional child.*

Free Music Lesson

The Creative Sound Workshop hosts a one-hour introduction to the instrument families for kids: live musical storytelling, an easy lesson on the science of sound and vibration, and a glorious musical parade. Kids can interact with professional musicians and even handle professional instruments. Workshop leader-founder Tom Abbs, who teaches music in the public schools, felt the need to take it beyond the school doors and has created a little following. • 1/13, 2 P.M.; Brecht Forum, 122 W. 27th St. (212-228-5509); free.

Have a Seat

New Jersey resident-artist Richard Dobra was inspired by his furniture-making father to turn everyday objects into intriguing works of art. An exhibition of his small-scale avant-garde chairs is on view at the Morris Museum. *Tropical Tightness,* a chair that's visually inviting, is too narrow for anyone to sit on. *Chaise for My Shadow* is specifically designed for a shadow's recline. *Satan Said Sit* is particularly small and is constructed from steel and red paint. • Runs from 1/16 through 3/25; 6 Normandy Heights Rd., Morristown, N.J. (973-538-0454); $6 adults, $4 kids, students, and seniors.

Good Theater Lollipop

All of the shows at Miss Majesty's Lollipop Playhouse are audience participation, so when kids want to talk with the actors, they're encouraged to do so. The lights never go out in the theater, there are no puppets, and villains are always funny rather than scary. That said, check out two new productions of *Sleeping Beauty* and *Hansel, Gretel & The Jolly Gingerbread Man.* • Saturdays and Sundays through 2/25, *Sleeping Beauty* at 1:30 P.M., *Hansel, Gretel* at 3:30 P.M.; Grove Street Playhouse, 39 Grove St. (212-741-6436); $8.50.

A Wild Sleepover

Snooze at the zoo. Kids, accompanied by an adult, will enjoy games, crafts, nighttime explorations through the tropical rain forest, and watching live animals' nocturnal activity. Snacks and breakfast are included. • 1/19–1/20 or 2/9–2/10 from 7 to 9 P.M.; Central Park Wildlife Center, 830 Fifth Ave., near 62nd St. (212-439-6583); $90 for one adult and one child, $30 for an additional person.

My Brother's Keeper?

Enjoy the zoo from a different perspective. Zookeepers take kids behind the scenes to find out what it really takes to work with animals. • 1/13, 1 P.M.; Central Park Wildlife Center, 830 Fifth Ave., at 62nd St. (212-439-6583); $25.

Laurie Berkner in Concert

Children and parents knew how special Laurie Berkner, a preschool teacher, was when, back in 1997, they encouraged her to put her imaginative songs on a tape. The artist released her third CD in late 1999, *Victor Vito,* and won rave reviews, and she's playing a New York concert on 1/27 at 11 A.M. • P.S. 87, 160 W. 78th St. (212-874-1341); $12, $15 at the door.

The Buzz on Toy-Story Songs

Based on the current exhibition of toys at the Museum of the City of New York, Theatre in Motion created an original musical, *New York Toy Stories,* that includes songs about the collection. "My Scooter" is an audience sing-along about wheeling around the city; "A Bear for President" describes how the teddy bear got its name. There are also songs about Kewpie dolls, Eloise, and a doll house. • 1/14 at 2 P.M.; 1220 Fifth Ave., at 103rd St. (212-534-1672); free with suggested museum contribution: $7, $4 for kids, students, and seniors; $12 for families of three or more.

Performance

;weet Success

It was 1973, the age of self-expression. A group of theater buddies in Washington, D.C., begged their voice coach to let them out to perform publicly. Finally, the coach, Bernice Johnson Reagon, gave in, and the ten-member a cappella group showed its stuff at a Howard University blues festival. Since then, 22 women have held a place in **Sweet Honey in the Rock**, keeping alive a soulful and uplifting collection of material that includes sixteen albums of original compositions interspersed with traditional African-American spirituals and Caribbean numbers. Nobody ages out of this group, à la Menudo, explains Carol Maillard, an original member who left in 1977 and returned in 1992. "People have babies, I had theater, and the group keeps going despite that," she says. "We find people who make sure Sweet Honey continues." Fans tell of listening to their music since childhood, or giving birth listening to a Sweet Honey CD, or even having the music in the air during a wake. *Still the Same Me,* the group's newest album and its third for children, is filled with songs that speak directly to kids about life's little annoyances: getting up in the morning, no time for play, cleaning up. But perhaps even more intimate are the liner notes. A 36-page booklet includes in-depth interview questions, things kids would want to know about the group's five singers and one sign-language interpreter: *What did you like about school? Do you remember your favorite outfit? Your most embarrassing moment as a child? Your favorite food?* And while Sweet Honey sells out its adult concert at Carnegie Hall every year, it's no surprise that at its annual New York children's concert, this year on January 14 at Washington Irving High School, kids clamor for the front row, knowing they may be invited to come onstage and sing with what amounts to six really cool moms. (See "Children's Events.") S.A.

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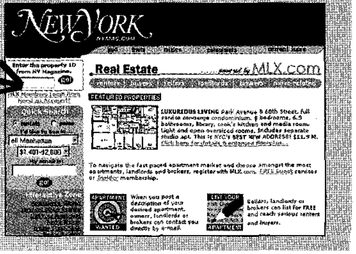

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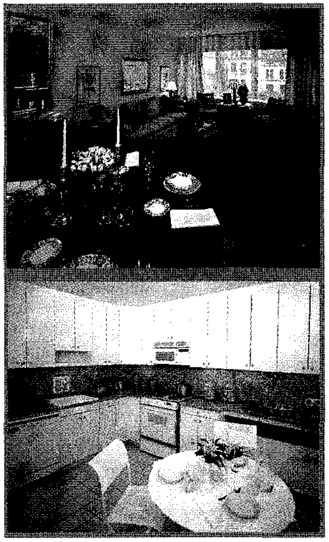

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Property ID 3917

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Beaut 2 br & 2 Bth in NY's top 10 co-ops Hi Flr, Large Terrace sep wndwed kit, DR hi ceil, oak fl. Lo Mt!.....................$1.1M

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Property ID 3997

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Broker/Owner Uzi Marom
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East & West Village

Property ID 3916

GV/Bedford St. DM - Elev

Spacious 1 BR, Hi Flr Empire State Vu, hwf, sep wndwed kit, mint, 2 expos, laundry, Sunny, no BA, Lo Mt! $340K

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Property ID 3919

6th GV/Bedford St. New to Market

Beaut 2 br, brand new renov, prv entrance sep custom design kit, DW, Cyprus floor WD, newly tiled Bth, DM, Lo Mt! $500K

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Property ID 3991

East Village Condo

800 sf, large bedroom, large living room, lots of windows, lots of light, great views, wooden floors, elevator building, dishwasher, island, laundry room. $450K.

Broker Pnina 917-532-5994

Property ID 4005

9th St./55 East, Apt.# 6F Jefferson
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Lux drmn, prime bldg in GV. Spacious layout, huge Br, closets galore, WIC, wall to wall windows, s/ expo. Open Views. sep kit w/ great cab space, most desirable loc Ask: $483K Low MT Open Hse:
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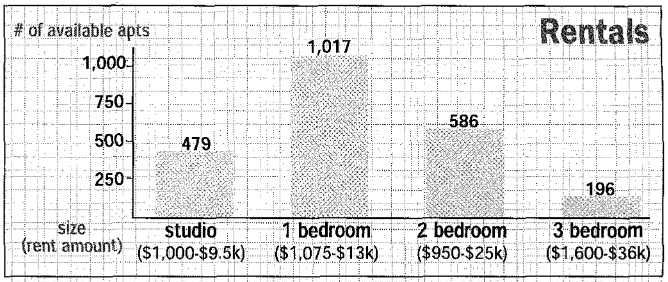
Best Broker of the Week

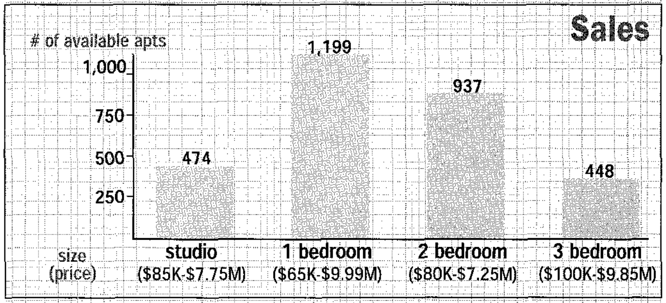
Specialties: Investment Properties and Short term housing

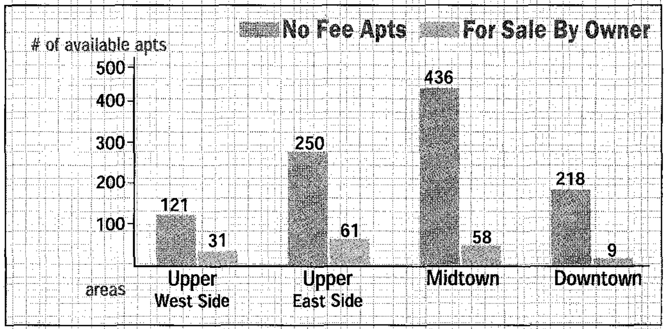
Meet Dean Mills of Knickerbocker Realty, this week's best broker. From the beginning of his career as a top producing rental agent, Dean made a name for himself in the industry. Soon after joining Knickerbocker, he became a manager overseeing over 40 agents, and it wasn't too long before he sold his first brownstone to an investor and took his career to the next level. Today, going on his fourth year with the company, Mills exclusively represents over 250 short-term furnished apartments and specializes in the sales of investment properties in the downtown area.

Contact Dean Mills at (212) 377-5757 Ext. 234
or e-mail dmillskbv@hotmail.com

MLX Market Watch



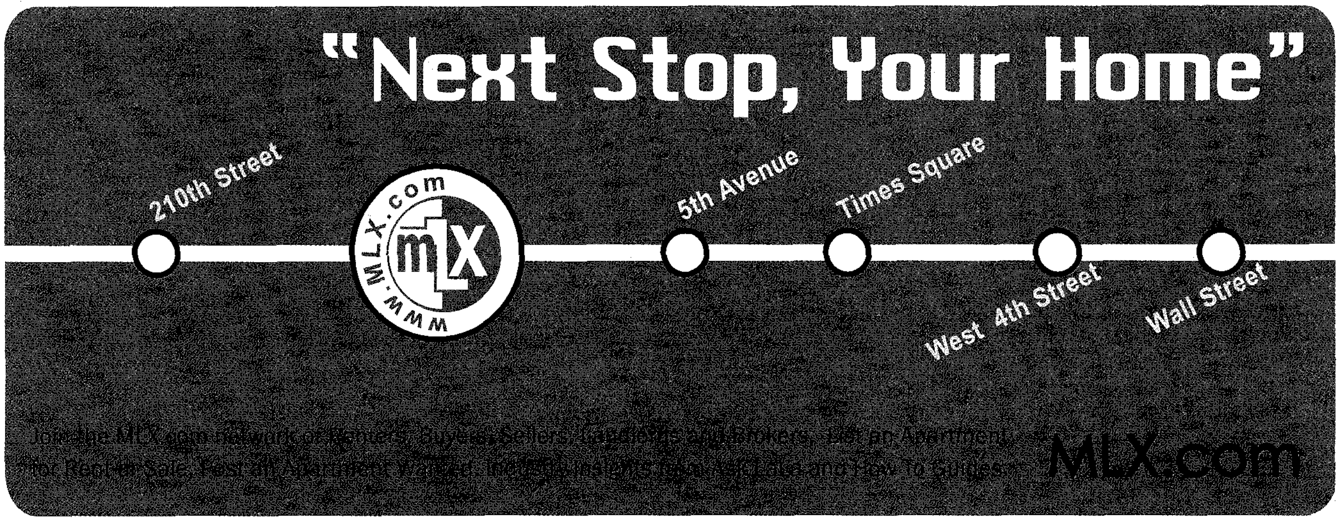




Top 5 by # of Exclusives

	Company Name	# of Properties
1.	Corcoran Group	802
2.	Douglas Elliman	634
3.	Bellmarc Realty	155
4.	Halstead Property Co.	143
5.	Sumitomo Real Estate, Inc.	86

***Date:** as of December 28th, 2000 **Source:** MLX.com*



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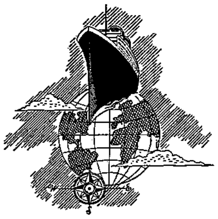

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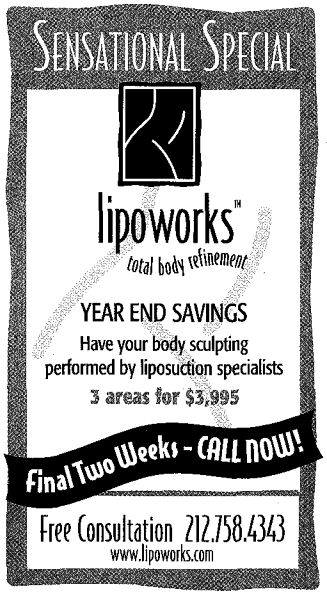
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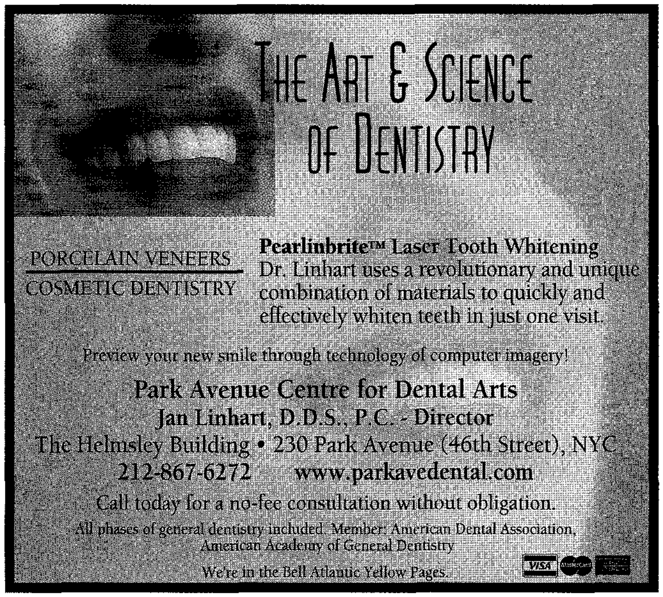
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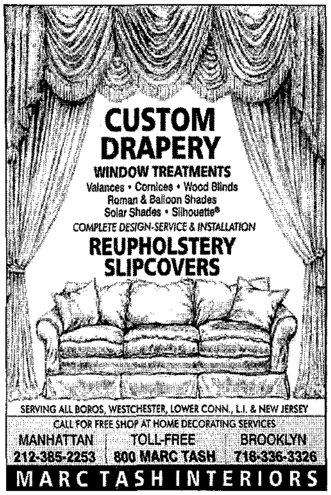
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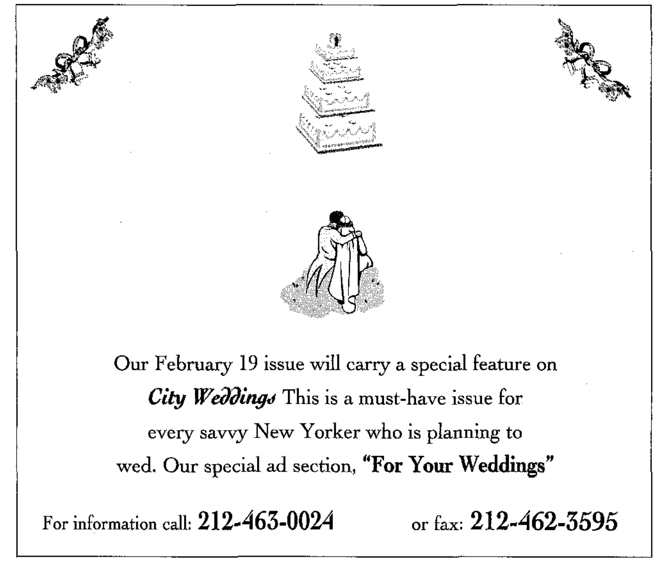

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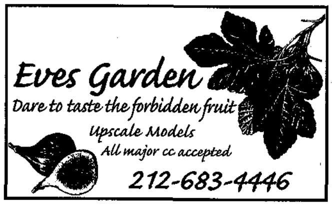
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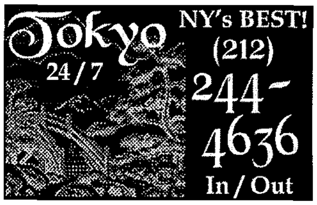
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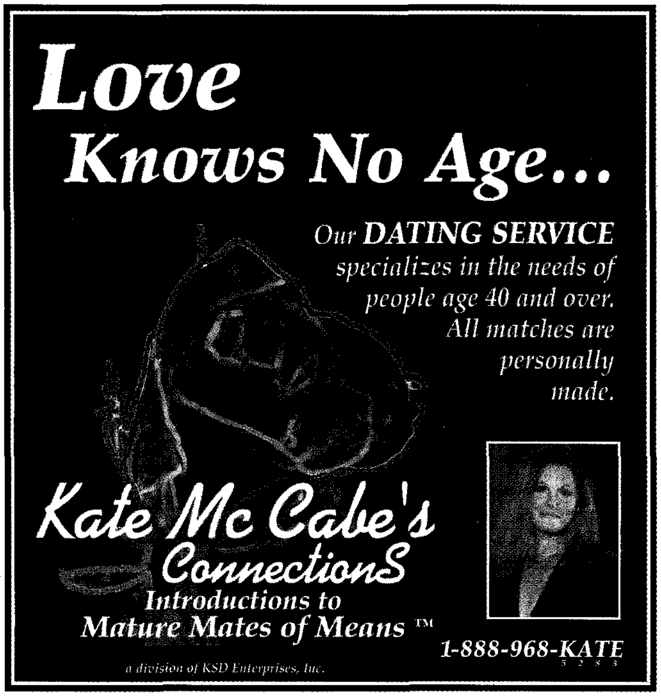
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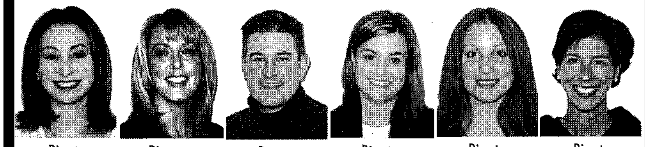

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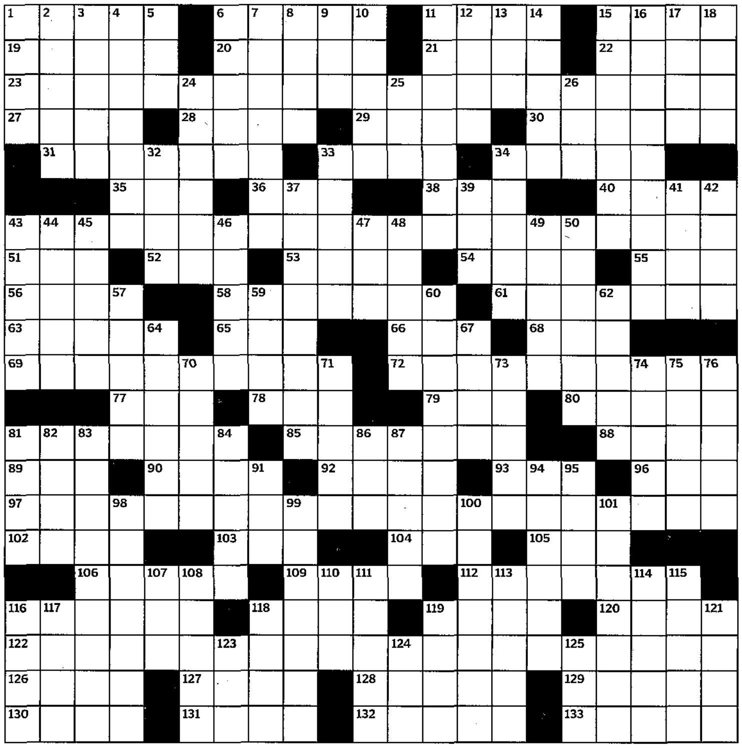

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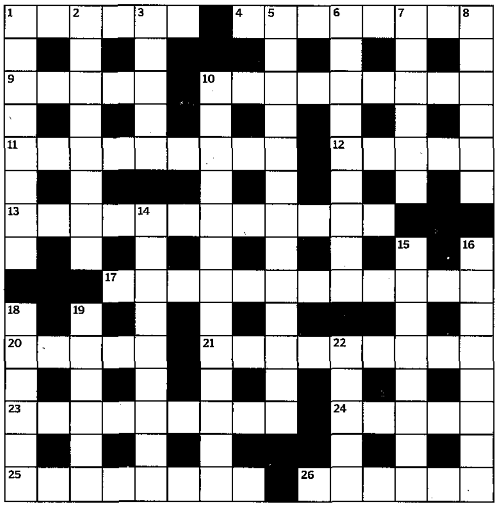
36 Baseball credit: abbr.
38 Palindromic sheep
40 Gave the once-over
43 Are there jobs for young bears?
51 Confederate Johnny
52 "Xanadu" rock band
53 Commedia ——'arte
54 Fisherman's hope
55 Singer Ocasek
56 Goya's duchess
58 Topographer's interest
61 Geography reference books
63 Sheet-music signs
65 Workmen's agcy. of the U.N.
66 Swabbie's need
68 Sushi fish
69 What is used in a bear's camera?
72 Who is your favorite silent-film star?
77 Greek R
78 ——-mo (replay technique)
79 Chill in the air
80 Claw
81 Installs in a different chair
85 Spurt droplets
88 Pocket-watch chains
89 Play to the audience
90 Bellow
92 People in "The Time Machine"
93 "This —— recording"
96 Compete
97 Does Mrs. Bear work?
102 Sharpen
103 Devonshire river
104 Old Olds
105 Named before marriage
106 Fracture coverings
109 Contented meow
112 Kind of surgery
116 Fly's host, in a poem
118 Lady Chaplin
119 Shoo!
120 Piccadilly statue
122 What is your favorite beverage?
126 "—— Yellow Ribbon Round . . ."
127 Businesswear
128 "The Wreck of the Mary ——," 1959 film
129 No longer having in stock
130 MacDonald's singing partner
131 Change for a twenty
132 Knitters' buys
133 Cubic meter

DOWN

1 File-folder projections
2 Volkswagen rivals
3 Unspoken but implied
4 Military school
5 Monetary unit of Romania
6 Shoplift
7 Adage
8 Abounding (with)
9 Nile viper
10 Them there
11 Plotter
12 Dictionary look-up
13 Top of a royal flush
14 U.S. trade-pact acronym
15 Frozen dessert
16 I.R.S. remitters
17 "Dedicated to the —— Love"
18 Previous times
24 Helix
25 Unlock: poetic
26 Take it on the —— (flee)
32 Field Day event
33 Food-cubing device
34 Brown photo tint
37 Campers' mattresses
39 Worldwide network
41 Huron's neighbor
42 Certain U.S. medals
43 Place for 32-Down
44 Greeting to Dolly
45 Subsided
46 "—— I can help it!"
47 Ending for form or spat
48 Goodyear's airship
49 Beaver's acquaintance
50 Become less strict
57 In flames
59 The Yale team
60 Midday
62 "I believe —— of grass . .
Whitman
64 Much of Egypt
67 Ballet bend
70 Japanese zithers
71 Had the blahs
73 Aries-Taurus month
74 Item kept on hand
75 Batman's sidekick
76 Map detail
81 Allergy symptom
82 Reflected sound
83 Traced with a pattern
84 Feeds to the full
86 Khan who wed Rita Hayw
87 "—— is human"
91 Harrison or Reed
94 Beethoven's "Moonlight,"
95 Assenting votes
98 Progress toward a goal
99 Banishes from a country
100 Movie munch
101 Distribute proportionally
107 Mariner's milieu
108 Rendezvous
110 One: prefix
111 Dennis Quaid's brother
113 Shoestrings
114 More than miffed
115 Use crayons
116 Locale
117 Receipt stamp
118 Supreme Norse god
119 Capone blemish
121 Risk-free
123 Take legal action
124 One of Hawaii's Maunas
125 Boxing wins, briefly

The 'Guardian' Crossword Set by Bunthorne



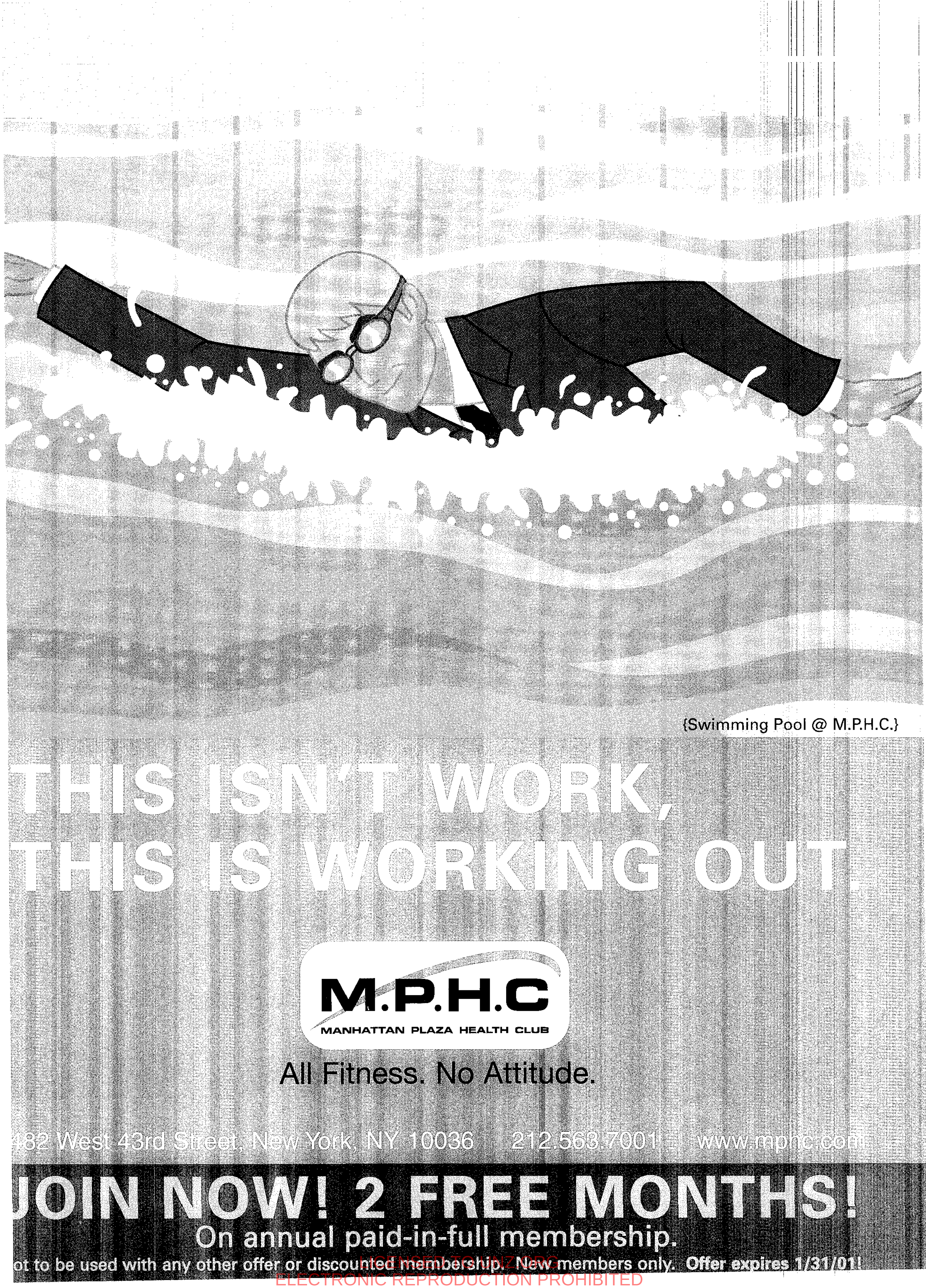
ACROSS

1 Rats' arena has reverted to a sun god. (6)
4 Square and street in old Damascus. (8)
9 Hard worker spending little time in study. (5)
10 Sweet sixteen and 'e is in the local, wearing aftershave. (9)
11 To which all holds are barred? (4–5)
12 Man could be following a religious passage. (5)
13 Not above using props. (12)
17 Wherein ardent undertakings mar Tom Cruise performance. (12)
20 An audience with royalty? (5)
21 Penalty so exacted for tissue replacement. (9)
23 Demonstration by body snatcher for one at that tea-party. (5,4)
24 Tossed in one pound pancake. (5)
25 Obliquely viewing team tactics. (8)
26 Consumer of fodder in the field. (6)

DOWN

1 Not in front of the timpani! (4,4)
2 Headless Florentine patron found as heal boss turns up murder. (8)
3 Arcane orange-peelers hold their territory. (5)
5 I.e. the 15. (2,2,2,3,2,2)
6 Don't know poor Ibsen? Tara! (9)
7 Speak of precious stone. (6)
8 Lead to terminal desperation. (6)
10,15 Its putting might nail a querist with PR money. Ta! (13,8)
14 "What the Butler Saw" fit for war heroes? (6–4)
15 See 10.
16 Byron's came down to fold sacks? On the contrary! (8)
18 This US detective has failed to recapitulate. (6)
19 Rank set free. (6)
22 Upset the balance in bar billiards. (5)

Solutions to last week's puzzles appear on page



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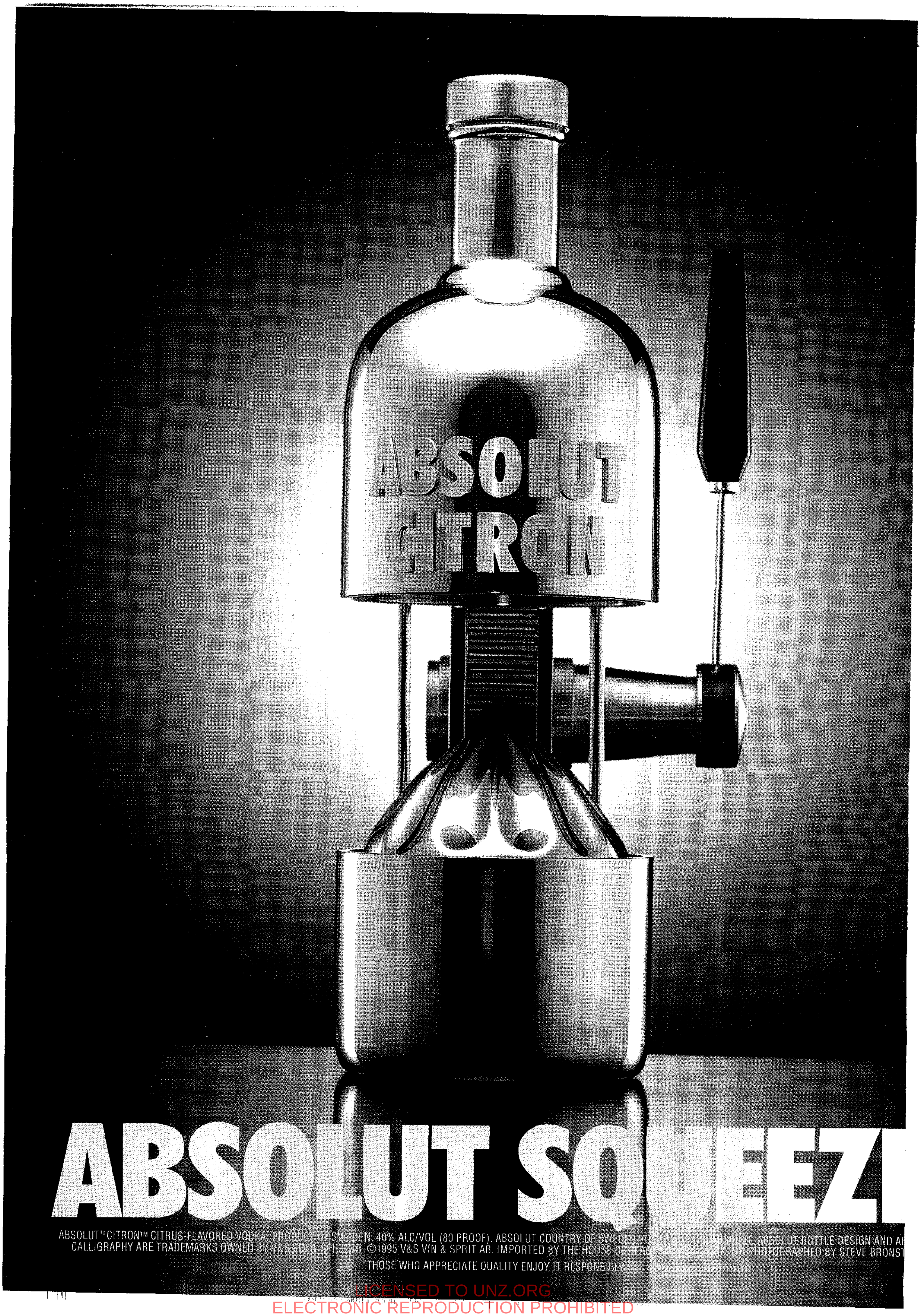

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